ROYAL COLLEGE OF MUSIC.

KENSINGTON GORE, S.W.,

LONDON.

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H.R.H. THE PRINCE OF WALES, K.G.

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*HENRY C. DEACON - -	Singing (Female side).
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Founded by her daughter Lady Harvey, of Langley Park, Slough.

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These may be founded by any Person, Association, or Public Body, by the donation of £3,000, which provides both musical education and maintenance; they are obtainable by competition only; may bear such name as the donor may desire, and be confined to natives of the locality, or otherwise restricted as may be wished by the donor, and approved by the Council.

The Competition will take place at the College, as in the case of the Open Scholarships; when, if no Candidate reaches the required standard of excellence, the funds of the Scholarship will be applied to the general purposes

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The fee for a student is 40*l.* per annum, payable in one sum on entrance, or in instalments of 15*l.*, 15*l.*, and 10*l.* at beginning of each term.

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Any pupil breaking the rules of the College, or otherwise guilty of misconduct, will be subject to dismissal, on the decision of the Council.

No pupil will be allowed to take part in any public performance, or publish any composition, or enter into any engagement, except by the written permission of the Director.

Pupils will be examined periodically, and marks of distinction will be awarded to those who pass their examinations satisfactorily.

Pupils must be at least nine years of age when they enter the College; and must possess the educational and physical qualifications necessary for the class of study proposed to be adopted.

In addition to the regular course of instruction, pupils may be required to attend other classes, when this is considered desirable by the Director.

This Prospectus will be subject to alteration from time to time, with the exception that the rights of existing holders of Scholarships and Exhibitions will be preserved.

CHARLES MORLEY,
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April 2nd, 1883.

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Accrington.
Barrow-in-Furness.
Batley.
Beckenham.
Bedford.
Belfast.
Beverley.
Birkenhead.
Birmingham.
Blackburn.
Bolton.
Boston.
Bradford.
Brecon.
Brentford.
Bridgewater.
Brighton.
Bristol.
Bromley.
Burnley.
Cambridge.
Canterbury.
Cardiff.
Carlisle.
Caermarthen.
Cheltenham.
Chester.
Chesterfield.
Cork.
Coventry.
Crewe.
Croydon.
Darlington.
Denbigh.
Derby.
Devizes.
Doncaster.
Dover.
Dublin.
Dudley.
Dumfries.
Dundee.
Durham.
Eastbourne.
Edinburgh.
Exeter.
Gateshead.
Glasgow.
Gloucester.
Grantham.
Greenock.
Greenwich.
Guildford.
Halifax.
Hanley.
Harrow.
Hartlepool.
Hastings.

Hereford.
Huddersfield.
Hull.
Huntingdon.
Ipswich.
Isleworth, with Heston.
Kidderminster.
King's Lynn.
Kingston-on-Thames.
Lancaster.
Leamington.
Leeds.
Leicester.
Lincoln.
Liverpool.

London :
City : Mansion House.
Bethnal Green.
Camberwell.
Clerkenwell.
Finchley.
Fulham.
Hampstead.
Islington.
Kensington.
Newington.
Paddington.
Poplar.
Rotherhithe.
St. Pancras.
Shoreditch.
South Hornsey.

London—*cont.*
Southwark (St. George-the-Martyr).
Westminster (St. James's)
West Ham.
Londonderry.
Longton.
Louth.
Luton.
Maidstone.
Manchester.
Margate.
Merthyr Tydvil.
Middlesborough.
Neath.
Newbury.
Newcastle-under-Lyme.
Newcastle-upon-Tyne.
Newport (Mon.)
Norwich.
Nottingham.
Oldham.
Oxford.
Peterborough.
Plumstead.
Plymouth.
Poole.
Portsmouth.
Preston.
Reading.
Reigate.
Richmond (Surrey).
Rochester.

Rotherham.
Rugby.
Ryde.
Salford.
Salisbury.
Scarborough.
Sheffield.
Shrewsbury.
Sligo.
Southampton.
Southport.
Stockton-on-Tees.
Stoke-upon-Trent.
Sunderland.
Surbiton-on-Thames.
Swansea.
Taunton.
Teddington.
Tiverton.
Torquay.
Tottenham.
Truro.
Tunbridge Wells.
Uxbridge.
Wakefield.
Waterford.
Wednesbury.
West Bromwich.
Weymouth.
Wigan.
Wimbledon.
Windsor.
Wolverhampton.
Woolwich.
York.

2nd April 1883.

LONDON:
Printed by GEORGE E. B. EYRE and WILLIAM SPOTTISWOODE,
Printers to the Queen's most Excellent Majesty.
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[P. 583.—250.—7/83.]

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Bristol.
Bromley.
Burnley.
Cambridge.
Canterbury.
Cardiff.
Carlisle.
Caermarthen.
Cheltenham.
Chester.
Chesterfield.
Cork.
Coventry.
Crewe.
Croydon.
Darlington.
Denbigh.
Derby.
Devizes.
Doncaster.
Dover.
Dublin.
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Dumfries.
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Durham.
Eastbourne.
Edinburgh.
Exeter.
Gateshead.
Glasgow.
Gloucester.
Grantham.
Greenock.
Greenwich.
Guildford.
Halifax.
Hanley.
Harrow.
Hartlepool.
Hastings.

Hereford.
Huddersfield.
Hull.
Huntingdon.
Ipswich.
Isleworth, with Heston.
Kidderminster.
King's Lynn.
Kingston-on-Thames.
Lancaster.
Leamington.
Leeds.
Leicester.
Lincoln.
Liverpool.

London:
City: Mansion House.
Bethnal Green.
Camberwell.
Clerkenwell.
Finchley.
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York.

2nd April 1883.

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ROYAL COLLEGE OF MUSIC,

KENSINGTON GORE,

LONDON, S.W.

INCORPORATED BY ROYAL CHARTER, 1883.

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H.R.H. THE PRINCE OF WALES, K.G.

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I.

THE OBJECTS OF THE COLLEGE.

The purpose for which the College is founded is the advancement of the Art and Science of Music in the British Empire, (1) by affording systematic musical instruction of the highest class to pupils, both professional and amateur, of both sexes; (2) by awarding Certificates of Proficiency, Titles, and Academical Degrees, to all persons, whether educated in the College or not, who may prove themselves worthy of such distinction; (3) by becoming a centre of musical study for the nation, to which other musical bodies may be affiliated; and (4) generally by taking such steps as the Council may from time to time think fit for promoting the interests of Music and Musicians, and for otherwise advancing the study of Music.

II.

THE SITE OF THE COLLEGE.

The College was opened by H.R.H. the Prince of Wales, on May 7, 1883. It is situated in Kensington Gore, London, S.W., on the west of the Royal Albert Hall, in the building presented to the Prince of Wales by the late Sir C. J. Freake, Bart. It is at equal distances from the three stations of South Kensington, Gloucester Road, and High Street, Kensington, on the Metropolitan and District Railways. By special permission of the Council of the Royal Albert Hall, the College has the use of rooms in that building for choral and instrumental practice, and for Pupils' Concerts.

Her Majesty's Commissioners for the Exhibition of 1851 have intimated, through their Chairman, that they will view with favour any scheme for the enlargement of the College as soon as sufficient contributions have been provided. They have already provided a site for "The Alexandra House" erected by the liberality of Mr. Francis Cook, close to the College, for the accommodation of Female Students in Art, Music, and Science, under the patronage

of H.R.H. the Princess of Wales, and available as a residence for female Scholars of the College entitled to maintenance.

III.

CONSTITUTION AND GOVERNMENT.

The College is incorporated by Royal Charter, granted 23rd May 1883. It is governed by a President and Council, acting through a Director, Board of Professors, Staff of Teachers, with Registrar and other Officials.

Donors and Subscribers.

Under the Charter each donor of £50—whether as an individual, or as the chosen representative of a corporate body, company, or firm, and each annual subscriber of £10 10s. and upwards, is a member of the Corporation of the Royal College of Music, and in that capacity may attend the general meetings, and share in all other privileges conferred by the Charter on Members of the Corporation.

IV.

ORGANIZATION.

The College is open to pupils of both sexes. The pupils consist of—

Scholars,
Exhibitioners, and
Students.

Scholarships.

Scholarships are gained by competition, and entitle the holder to a thorough and systematic free education in theoretical and practical music.

The Scholarships as a rule are tenable for a period of three years. But a scholarship may be terminated by the Council at any time, should the Council consider the progress or conduct of the scholar to be unsatisfactory; or the period may be extended should the ability and circum-

stances of the scholar be considered by the Council to warrant such extension.

Candidates for scholarships are eligible up to the following ages, which must not be exceeded at the date of their preliminary examination :—

Composition, Males and Females 21.
Pianoforte, Males 18, and Females 19.
Organ, Males 19, Females 20.
Harp, Males 18, Females 19.
Violin and other Stringed Instruments, Males and Females 18.
Wind Instruments, Males not less than 17.
Singing, Males between the ages of 18 and 23; Females between those of 17 and 22.

The Scholarships are of two classes :—
Open scholarships.
Close or Local scholarships.

Open Scholarships.

These Scholarships, except when otherwise prescribed, are open to all classes of Her Majesty's subjects within the stated ages, and are obtainable by competitive examination only, of which due notice is given from time to time. The Final Examinations are held at the College.

A certain number of the Open Scholarships provide not only for the musical education, but also for the maintenance of the Scholar during the College Terms.

When a Scholarship is declared to be open for competition, a preliminary Examination is held locally with the view of previously testing the candidates, and selecting those whose qualifications are such as to give them a reasonable prospect of success. Those Candidates only who may be selected at such Preliminary Examination will be allowed to attend the Final Examination.

At the opening of the College in May 1883, fifty Open Scholarships were created, of which fifteen provided maintenance during the College terms as well as education.

These fifteen included :—

THE COURTENAY SCHOLARSHIP,
founded by Miss Courtenay, in memory of her brother, Frank Courtenay, Esq.

THE WILSON SCHOLARSHIP,
by the late Sir Erasmus Wilson, F.R.S., F.R.C.S.

THE MORLEY SCHOLARSHIP,
by Samuel Morley, Esq., M.P., Howard Morley, Esq., and Charles Morley, Esq.

THE ELIZABETH PRINGLE MEMORIAL SCHOLARSHIP,
by Lady Harvey, of Langley Park, Slough, in memory of her mother, Lady Elizabeth Pringle.

CLOSE OR LOCAL SCHOLARSHIPS.

These Scholarships may provide both musical education and maintenance during the College Terms. They are obtainable by competition only ; may bear such name as the donor may desire, and be confined to natives of a locality, or be otherwise restricted at the wish of the donor, subject to the approval of the Council.

A Preliminary Examination is held in the locality, but the Final Examination takes place at the College. In the case of Colonial Scholarships the Examination in the locality is Final. If no Candidate reaches the required standard of excellence, the funds of the Scholarship will be applied to the general purposes of the College, until such time as a sufficiently qualified Candidate is elected.

The following Local Scholarships, providing both musical education and maintenance, have been founded :—

THE SOUTH PROVINCE (OF VICTORIA) SCHOLARSHIP,
by the Hon Sir William J. Clarke, Bart., Melbourne, Victoria, for natives of Victoria.

THE SOUTH AUSTRALIAN SCHOLARSHIP,
by Sir Thomas Elder, Adelaide, South Australia, for natives of South Australia.

THE MONTREAL SCHOLARSHIP,
by two gentlemen of Montreal, at the instance of H.R.H. Princess Louise, for natives of the

city of Montreal, Canada, and of the neighbourhood thereof, and for residents in the same district, of not less than five years' standing.

THE GILSTRAP SCHOLARSHIP,

by William Gilstrap, Esq., of Fornham Hall, Bury St. Edmunds, for natives of Suffolk, and for residents therein for five years; or, failing them, for natives of Nottinghamshire, and for residents therein for five years; or, failing them, for Open Competition.

THE LIVERPOOL SCHOLARSHIP,

by subscription, for residents in Liverpool, or within twelve miles thereof in the County of Lancaster.

THE HEYWOOD-LONSDALE SCHOLARSHIP,

by A. P. Heywood-Lonsdale, Esq., of Gredington, Whitchurch, for residents in Shropshire of not less than five years' standing.

THE WHITCOMBE-PORTSMOUTH SCHOLARSHIP,

by Alderman J. G. Whitcombe, late Mayor of Portsmouth, and other donors, for natives of the Portsea Island, and for residents therein of not less than five years' standing.

THE NORFOLK AND NORWICH SCHOLARSHIP,

by subscription, for natives of the county of Norfolk, or the county of the city of Norwich, and for residents therein of not less than five years' standing.

EXHIBITIONS.

Exhibitions may be created from time to time by the College, or by individuals or Corporations, under such conditions as the Council may determine.

An Exhibition has already been founded :—

THE SAVAGE CLUB EXHIBITION,

by the Savage Club for the purpose of granting by competition free musical education to sons and daughters of persons professionally identified with Art, Science, Literature, and the Drama.

Prizes.

Prizes are from time to time offered for competition to pupils in the College.

Students.

Students will be examined on entering the College, but the examination is not competitive.

Students are not admitted for a shorter period than one year. Admission can take place at the beginning of a Term, or at the Half Term.

The education fee is 40*l.* per annum, payable in one sum on entrance, or in three equal instalments at the beginning of each term.

It is open to any person to provide or assist the education of a student by paying the fees, either wholly or in part. Thus, by the payment of 300*l.* the education and maintenance of a student may be ensured for three College years (nine terms); and similarly the payment of 120*l.* will ensure musical instruction without maintenance for the same period.

For the Course of Instruction, see page 20.

Examinations, &c.

Scholars, Exhibitioners, and Students are examined as follows:—

once in each Term by Professors of the College;

and at the end of each College year by Examiners specially appointed.

Terms.

The College year consists of three Terms, each of about 13 weeks, including examinations, as follows:—

1. First, or Midsummer Term, beginning about the 1st of May.

2. Second, or Christmas Term, beginning about the 20th of September.
3. Third, or Easter Term, beginning about the 15th of January.

Notice of the precise date of the beginning and ending of each term, of the vacations, of extra holidays, if any, and of the daily hours of instruction, will be given from time to time by the Director.

Lodgings, &c.

Provision is made, under the supervision of the authorities of the College, for the board and residence during term-time of the holders of those Scholarships which include maintenance, in houses approved by the Council. These houses are also available on such payment as may be fixed by the Council, and so far as the accommodation may extend, for the holders of Scholarships which do not include maintenance, and also for Students who, not being resident in London, may desire to be accommodated in them.

The cost of board and residence amounts to 20*l.* for each term, including dinners, which are provided at the College when necessary.

Pupils who are not boarders can also dine at the College at fixed charges.

Accounts.

The Financial year of the College extends from the 1st May to the 30th April. The Annual Accounts, to the latter date, are audited by the Honorary Auditors, and presented with the Report of the Council to the Annual General Meeting of the Corporation.

Library.

The Pupils have access to the College Library, including that formerly belonging to the Sacred Harmonic Society and that of the Antient Concerts.

V.

CERTIFICATES OF PROFICIENCY.

A. *Conditions.*

Certificates of Proficiency will be given for excellence in particular branches of music; but the Certificate may, in addition, state that the Candidate has a competent knowledge of other branches.

Certificates of Proficiency will be granted under the seal of the Corporation, and be signed by H.R.H. the President, or by one of the Vice-Presidents, in terms of the provisions of the Charter.

The holder of a Certificate of Proficiency will bear the title of "*Associate of the Royal College of Music*" (*A.R.C.M.*)

Examination for Certificates of Proficiency will take place annually in and after the year 1886.

Candidates intending to offer themselves for examination must signify their intention, in writing, not less than six weeks before the date fixed for examination, and must submit satisfactory testimonials of character. A fee of five guineas will be charged for the Examination, and the fee must accompany the application.

Should the Candidate not satisfy the Examiners at his first Examination, he may present himself at any subsequent Examinations on payment each time of a further sum of two guineas and a half.

The fee will be remitted in the case of Scholars.

A person, so long as he is a Pupil of the College, will not be allowed to enter for Examination for a Certificate of Proficiency without special permission of the College.

B. *Regulations as to Examination for Certificates of Proficiency.*

The Examiners will issue, twelve weeks before each Examination, a list of pieces in which the Candidates will be examined during the ensuing Examination.

Candidates will be required, as a test of literary proficiency, to write a short essay on some musical subject, of which previous notice has been given by the Examiners.

(I.) *Pianoforte and String Instruments.*

Each Candidate will be required—

1. To play a piece, selected by the Examiners, from their published list.
2. To play a piece, selected by himself, either from the published list or otherwise.
3. To read at sight in a concerted piece.
4. To answer questions on the grammar of music and the construction and treatment of the instrument.
5. To harmonize a given figured bass in four parts. To extemporize, to modulate, and to transpose; also to improvise an accompaniment to a given melody. (In the case of string instruments, equivalent tests will be given.)

A Candidate may, at his option, play from memory a piece chosen by the Examiners out of a list of three pieces submitted by the Candidate.

(II.) *Organ.*

Each Candidate will be required—

1. To play a piece, selected by the Examiners from their published list.
2. To play a piece, selected by himself, either from the published list or otherwise.
3. To read a piece at sight.
4. To answer questions on the grammar of music and the construction and treatment of the organ.
5. To harmonize a given melody in writing and at the instrument, and to play from a figured bass; also to play from four-part vocal score. To extemporize, to modulate, and to transpose.

A Candidate may, at his option, undergo examination as to his power of training a choir.

(III.) *Wind Instruments.*

Each Candidate will be required—

1. To play a piece, selected by the Examiners from their published list.
2. To play a piece, selected by himself, either from the published list or otherwise.
3. To read at sight in a concerted piece.
4. To harmonize a figured bass in four parts. To transpose.
5. To answer questions on the grammar of music.

(IV.) *Singing.*

Each Candidate will be required—

1. To sing a piece, selected by the Examiners from their published list.
2. To sing a piece, selected by himself, either from the published list or otherwise.
3. To read at sight.
4. To sustain his part at sight in a concerted piece.
5. To answer questions on the grammar of music.

A Candidate may, at his option, undergo examination as to his power of (1) playing a pianoforte accompaniment, or an easy piece of music on that instrument, or (2) harmonizing a figured bass in four parts—or both.

(V.) *Theory of Music.*

Each Candidate will be required—

1. To send in Compositions of different classes and characters one month before the date of examination.
2. To pass an examination in
   - (*a.*) Harmony.
   - (*b.*) Counterpoint, Canon, and Fugue.
   - (*c.*) Instrumentation.
   - (*d.*) Treatment of voices.
   - (*e.*) Form.

VI.

GENERAL REGULATIONS.

Scholars, Exhibitioners, and Students, when they enter the College, must possess the educational and physical qualifications necessary for the class of study which they are intended to pursue.

Before entering the College, each Scholar or Exhibitioner is required to sign an Agreement binding him to obey the rules of the College, and to remain for the entire term of the Scholarship or Exhibition, except in case of illness or other unavoidable cause. Such agreement must be countersigned by the parent or guardian of the Scholar or Exhibitioner, or some other person willing to undertake the responsibility on his behalf.

A Student, before his admission to the College, will be required to give such references as shall satisfy the Director; and an undertaking must be entered into by him, or on his behalf, to the satisfaction of the Director, that the student will remain one year at least in the College, and will pay the fees as they become due (*see* page 13).

Each Scholar or Exhibitioner must also present a testimonial to good character, and undergo an examination by the Medical Officer of the College.

A person becoming entitled to a Scholarship or Exhibition, who declines to accept the emoluments thereof by reason of his being able to pay for his education or maintenance, may bear the title of Honorary Scholar or Honorary Exhibitioner, or such other title as may be determined by the Council.

The College does not undertake to provide for the lodging, maintenance, or charge of any scholar during the vacations.

All pupils, whether Scholars, Exhibitioners, or Students, must attend punctually at the hour appointed for their respective classes, and must on no account absent themselves from any lesson without the permission of the Director.

A Report of the progress of each pupil is drawn up at the end of each term, signed by the several Professors concerned, and by the Director, and is transmitted to the parents or guardians of the pupil.

Any grave misconduct on the part of a pupil will be submitted to the decision of the Executive Committee, and will subject the pupil to dismissal, or will be otherwise dealt with as the Committee may determine.

A pupil will not be allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, except by the written permission of the Director.

Pupils leaving the College after a period of not less than twelve months are entitled to a *Testamur* to residence and conduct signed by the Director; and to a copy of all Terminal reports issued to them.

This Prospectus is subject to alteration from time to time, with the exception that the rights of existing holders of Scholarships and Exhibitions will be preserved.

By Order of the Council,

CHARLES MORLEY,

Hon. Secretary.

November 28, 1884.

The Directors of the Royal Albert Hall Choral Society, of the Popular Concerts, of the Philharmonic and Richter Concerts, of the Crystal Palace, Sydenham, of the Royal Italian and German Operas, Mr. Henry Holmes, Madame Viard-Louis, Mr. Charles Hallé, and many others, have with great generosity provided the Pupils of the College with opportunities of access to their performances.

VII.
COURSE OF INSTRUCTION.

The full course of instruction in the College occupies three years, and may, in the case of Scholars, be further extended with the sanction of the Council. On the other hand, a Scholarship may be terminated at any time by the Council should the progress or conduct of the Scholar be unsatisfactory.

Students are not admitted for a shorter period than one year.

The following are the subjects of study :—

Composition.
Harmony and Counterpoint.
Organ.
Pianoforte.
Harp.
Violin.
Viola.
Violoncello.
Double bass.
Wind instruments.
Solo singing.
Declamation.
Italian.
Choral singing.
Sight singing, dictation, &c.
Concerted music (instrumental).
Orchestral practice, including playing from score.
The History of Music, and other subjects relating to Music.

From the above subjects a Student may adopt the following course, or a part of it, with the consent of the Director :—

Weekly Schedule.

1. *Principal Study.*—Two lessons of one hour each (in conjunction with two other students) in either singing, violin, viola, violoncello, double bass, piano, organ, harp, wind instrument, or Composition (the last if sufficiently advanced in Harmony).

2. *Second Study.*—One lesson in one of the various branches named in the preceding section.

3. *Harmony.*—One lesson of one hour in class. This is obligatory unless under very special circumstances.

4. *Counterpoint or Composition.*—One lesson of one hour in class, after the pupil has passed the requisite grade in Harmony.

5. *Italian.*—One lesson of one hour in class; provided that singing is taken as principal study.

6. *Declamation.*—One lesson of one hour in class; provided that singing is taken as principal study.

7. *Sight singing, dictation, &c.*—One lesson of forty-five minutes.

8. *Choral Singing.*—One lesson of one hour and a half.

9. *Ensemble Playing.*—Two hours' practice in class if sufficiently advanced.

10. *Orchestral Practice.* — Two hours, if sufficiently advanced.

11. *History of Music.*—Lectures as announced from time to time.

The Pupils' Concerts are at present held fortnightly.

VIII.

FORMS.

(1.)

Form of Annual Subscription.

, of , in the county of , undertake to subscribe pounds a year to the Royal College of Music, to be applied by the Council to such purposes for the benefit of the College as they may think fit.

(2.)

Form of Donation.

I , of , in the county of , give pounds to the Royal College of Music as a donation, to be applied by the Council to such purposes for the benefit of the College as they may think fit.

(3.)

Deed of Foundation of Open Scholarship.

To all to whom these presents may come, I , of , in the county of , send greeting.

Whereas I have paid the sum of to the Royal College of Music, now I hereby declare that I have paid the said sum for the purpose of founding a Scholarship at the said College, to be called the Scholarship.

The Scholarship is intended to be open to all persons [being subjects of Her Majesty] or [being subjects of Her Majesty or not] to be held by each scholar for such time as may be provided by the rules of the College.

The Scholarship is to be obtainable only by open competition according to the rules of the College for the time being in force relating to open Scholarships.

The scholar during the time of his holding the Scholarship, is to be entitled to education [and maintenance] during the collegiate year.

(4.)

DEED OF FOUNDATION OF LOCAL SCHOLARSHIP.

To all to whom these presents may come, I , of , in the county of , send greeting.

Whereas I have paid the sum of to the Royal College of Music, now I hereby declare that I have paid the said sum for the purpose of founding a local Scholarship at the said College, to be called the Scholarship.

The Scholarship is intended to be for the benefit of persons who are qualified in some one of the following ways:—

(1.) Who were born in ; or

(2.) Who were resident in , during the five years immediately preceding the Preliminary Examination; or

(3.) Who are children of parents one or both of whom have resided in during the five years immediately preceding the Preliminary Examination;

and to be held by each scholar for such time as may be provided by the rules of the College.

The Scholarship is obtainable only by competition amongst such qualified persons according to the rules of the College for the time being in force relating to local Scholarships.

The scholar during the time of his holding the scholarship, is to be entitled to education [and maintenance] during the collegiate year.

If on the occasion of any vacancy in the above scholarship, no one of the candidates is found by the examiners to

display such excellence as to entitle him to a scholarship, the College may declare the scholarship for that vacancy to be an open scholarship, and may deal with the same accordingly.

(5.)

FORM OF FOUNDATION OF EXHIBITION.

I give £ to the Royal College of Music, on condition that they found an Exhibition, to be called the Exhibition, and for the purposes of such Exhibition they shall apply annually the sum of , being an amount equal to the income of the sum so given at three per cent.

[towards the expense of educating or maintaining a pupil to be selected by the Board of Professors, provided that the same pupil shall not be entitled to hold such Exhibition for more than years]; or

[for the purpose of buying books or other prizes to be distributed amongst the most deserving pupils of the College in such manner as the Council of the College may direct]; or

[for such purposes for the benefit of the pupils of the College as the Council may direct].

(6.)

FORM OF BEQUEST TO THE ROYAL COLLEGE OF MUSIC.

I bequeath to the Royal College of Music, to be paid free of legacy duty out of such part of my personal estate as is by law applicable to charitable purposes, and in priority to other payments thereout, the sum of pounds, to be applied by the Council of the said College to the purposes thereof, in such manner as the Council may determine.

Note.—These forms are intended as suggestions only, and are not meant to restrict the intentions of the donors.

[1888-9.]

ROYAL COLLEGE OF MUSIC,

KENSINGTON GORE,

LONDON, S.W.

INCORPORATED BY ROYAL CHARTER, 1883.

President.

H.R.H. THE PRINCE OF WALES, K.G.

GENERAL REGULATIONS.

Dec. 1888.]

CONTENTS.

	Page
Governing Body	3
Honorary Officers	6
Administration	6
Professors and Teachers	7
Objects of the College	10
Site of the College	10
Constitution and Government	11
Scholarships	11
Open Scholarships	12
Close or Local Scholarships	13
Exhibitions	15
Prizes	16
Paying Students	16
Examinations	17
Terms	17
Lodgings	18
Accounts	18
Library	18
Certificates of Proficiency	19
List of Associates of the College (A.R.C.M.)	22
General Regulations	23
Course of Instruction	25
Rudiments Examination	27
Forms of Subscription, &c.	29

Governing Body.

PRESIDENT.

H.R.H. The PRINCE OF WALES, K.G.

VICE-PRESIDENTS.

H.R.H. The Duke of Edinburgh, K.G.
H.R.H. The Duke of Connaught, K.G.
H.R.H. The Prince Christian, K.G.
Archbishop of Canterbury.
Archbishop of York.
Duke of Leinster.
Duke of Abercorn.
Duke of Westminster, K.G.
Earl of Strathmore.
Earl of Dysart.
Earl of Rosebery.
Earl Spencer, K.G.
Earl of Carnarvon.
Earl Cadogan.
Earl of Lathom.
Lord Charles Bruce.
Lord Penrhyn.
Lord Aberdare.
Lord Coleridge.
Lord Harlech.
Lord Herschell.
Lord Revelstoke.
Right Hon. W. E. Gladstone, M.P.
Right Hon. W. H. Smith, M.P.
Sir John Lubbock, Bart., M.P.
Sir Richard Wallace, Bart., K.C.B.
Sir J. Whittaker Ellis, Bart., M.P.
Sir Frederick Leighton, P.R.A.
Mr. Alderman Cotton.
Warren De La Rue, Esq., D.C.L., F.R.S. — dead May
T. H. Huxley, Esq., LL.D., F.R.S.

COUNCIL.

H.R.H. The Prince of Wales, K.G.
H.R.H. The Duke of Edinburgh, K.G.
H.R.H. The Prince Christian, K.G.
Archbishop of Canterbury.
Archbishop of York.
Duke of Westminster, K.G.
Earl Cadogan.
Lord Charles Bruce.
Lord Thring, K.C.B.
Lord Brassey, K.C.B.
Baron Ferdinand de Rothschild, M.P.
Right Hon. A. J. Mundella, M.P.
Right Hon. The Lord Mayor, M.P.
Hon. John Baring.
Hon. G. W. Spencer Lyttelton.
Sir Richard Wallace, Bart., K.C.B.
Sir Francis Cook, Bart.
Sir P. Cunliffe-Owen, K.C.B., K.C.M.G.
Sir Arthur Sullivan, Mus. Doc.
Sir John Stainer, Mus. Doc.
Joseph Barnby, Esq.
Thomas P. Chappell, Esq.
W. G. Cusins, Esq.
Samson Fox, Esq., M. Inst. C.E.
Otto Goldschmidt, Esq.
Charles Hall, Esq., Q.C., Attorney-General to H.R.H. the Prince of Wales.
E. W. Hamilton, Esq., C.B.
Henry Leslie, Esq.
Charles Morley, Esq.
Kellow J. Pye, Esq.
Carl Rosa, Esq. — decd. 1889.
John Rutson, Esq.
C. B. Stuart Wortley, Esq., M.P.

EXECUTIVE COMMITTEE.

H.R.H. The Prince of Wales, K.G.
H.R.H. The Prince Christian, K.G.
Archbishop of York.
Lord Charles Bruce.
Lord Thring, K.C.B.
Right Hon. A. J. Mundella, M.P.
Hon. G. W. Spencer Lyttelton.
Sir P. Cunliffe-Owen, K.C.B., K.C.M.G.
Sir Arthur Sullivan, Mus. Doc.
Sir John Stainer, Mus. Doc.
Joseph Barnby, Esq.
Thomas P. Chappell, Esq.
W. G. Cusins, Esq.
E. W. Hamilton, Esq., C.B.
Charles Morley, Esq.
Carl Rosa, Esq. — dec'd 1889
C. B. Stuart Wortley, Esq., M.P.

FINANCE COMMITTEE.

H.R.H. The Prince of Wales, K.G.
H.R.H. The Duke of Edinburgh, K.G.
Duke of Westminster, K.G.
Lord Charles Bruce.
Lord Thring, K.C.B.
Hon. John Baring.
Hon. G. W. Spencer Lyttelton.
Sir Richard Wallace, Bart., K.C.B.
E. W. Hamilton, Esq., C.B.

Honorary Officers.

HONORARY TREASURERS.

Baron Ferdinand de Rothschild, M.P.
Thomas P. Chappell, Esq.

HONORARY AUDITORS.

Sir Charles Lister Ryan, K.C.B., Assistant Comptroller and Auditor-General.
Tressillian P. Shipp, Esq., Secretary to the London and Westminster Bank, Limited.

HONORARY MEDICAL OFFICERS.

Consulting Physician.

George Johnson, Esq., M.D., F.R.S., 11, Savile Row, W.

Physician.

Gerald Harper, Esq., M.B., 5, Hertford Street, Mayfair, W.

HONORARY SECRETARY.

Charles Morley, Esq.

Administration.

DIRECTOR.

Sir George Grove, D.C.L., LL.D.

REGISTRAR.

Mr. George Watson.

MATRON.

Mrs. Thurston Thompson.

BANKERS.

The Bank of England.
The London and Westminster Bank, Limited.

Professors and Teachers.

Those marked with an asterisk are Members of the Board of Professors.

SINGING.

*Mr. Alfred Blume.
*Mr. Albert Visetti.
Mr. Henry Blower.
Mr. Gustave Garcia.
Miss Gertrude Mayfield.
Mr. Daniel Price, A.R.C.M., formerly Scholar.

CHORAL AND SIGHT SINGING, MUSIC CLASS, &c.

*Mr. Walter Parratt, Mus. Bac.
Mr. John Foster.
Mr. F. J. Read.

PIANOFORTE.

*Mr. Ernst Pauer.
*Mr. Franklin Taylor.
Mr. Algernon Ashton.
Mr. Henry Balfour.
Mr. John Francis Barnett.
Mr. W. J. Barton.
Mr. Frederic Cliffe.
Mr. John A. St. O. Dykes.
Mr. R. Henseler.
Miss Edith Jerningham.
Mr. Stephen Kemp.
Mr. Herbert Sharpe.

ORGAN.

*Mr. Walter Parratt, Mus. Bac.
Dr. F. E. Gladstone, Mus. Doc.
Mr. W. Stevenson Hoyte.

VIOLIN AND VIOLA.

*Mr. Henry Holmes.
Mr. Richard Gompertz.
Mr. Haydn Inwards, formerly Scholar R.C.M.

VIOLONCELLO.

Mr. Edward Howell.

DOUBLE BASS.

Mr. A. C. White.

CLARINET.

Mr. Henry Lazarus.

OBOE.

Mr. George Horton.

FLUTE.

Mr. W. Lewis Barrett.

BASSOON.

Mr. William B. Wotton.

HORN.

Mr. Thomas E. Mann.

TRUMPET.

Mr. Thomas Harper.

TROMBONE.

Mr. Samuel Millar.

HARP.

Mr. John Thomas.

MILITARY MUSIC.

Mr. Charles Godfrey.

COMPOSITION.

*Dr. C. Hubert H. Parry, Mus. Doc.
*Dr. C. V. Stanford, Mus. Doc.

COUNTERPOINT.

*Dr. J. F. Bridge, Mus. Doc.

HARMONY.

*Dr. J. F. Bridge, Mus. Doc.
Mr. A. J. Caldicott, Mus. Bac.
Dr. F. E. Gladstone, Mus. Doc.
Mr. James Higgs, Mus. Bac.
Mr. Charles Wood.

HISTORY OF MUSIC.

*Dr. C. Hubert H. Parry, Mus. Doc.

DECLAMATION.

Mr. John Millard.

DEPORTMENT.

MR. B. SOUTTEN.

ITALIAN.

SIGNOR PERINI.

OPERATIC CLASS.

MR. ARTHUR CECIL.
*DR. C. V. STANFORD, Mus. Doc.
*MR. ALBERT VISETTI.

ENSEMBLE CLASS (CHAMBER MUSIC).

*MR. HENRY HOLMES.
MR. RICHARD GOMPERTZ.

ENSEMBLE CLASS (VOCAL).

*MR. ALBERT VISETTI.

ORCHESTRAL PRACTICE.

*MR. HENRY HOLMES.
*DR. C. V. STANFORD, Mus. Doc.

NOTICE.

The Council of the College have decided to hold Local Examinations at various centres throughout the country, and to grant certificates to the candidates who pass.

Full particulars will be duly announced.

stances of the scholar be considered by the Council to warrant such extension.

Candidates for scholarships are eligible up to the following ages, which must not be exceeded at the date of their preliminary examination :—

Composition, Males and Females 21.
Pianoforte, Males 18, and Females 19.
Organ, Males 19, Females 20.
Harp, Males 18, Females 19.
Violin and other Stringed Instruments, Males and Females 18.
Wind Instruments, Males not less than 17.
Singing, Males between the ages of 18 and 23; Females between those of 17 and 22.

N.B.—The Preliminary Examiners have instructions not to send up Candidates in the Instrumental Departments of too tender age, unless in very exceptional cases.

The Scholarships are of two classes :—

(1.) Open scholarships.
(2.) Close or Local scholarships.

(1.) Open Scholarships.

These Scholarships, except when otherwise prescribed, are open to all classes of Her Majesty's subjects within the stated ages, and are obtainable by competitive examination only, of which due notice is given from time to time. The Final Examinations are held at the College.

A certain number of the Open Scholarships provide not only for the musical education, but also for the maintenance of the Scholar during the College Terms.

When a Scholarship is declared to be open for competition, a preliminary Examination is held locally with the view of previously testing the candidates, and selecting those whose qualifications are such as to give them a reasonable prospect of success. Those Candidates only who may be selected at such Preliminary Examination will be allowed to attend the Final Examination.

At the opening of the College in May 1883, fifty Open Scholarships were created, a certain number of which provide maintenance during the College terms as well as education.

These include:—

THE COURTENAY SCHOLARSHIP,
founded by Miss Courtenay, in memory of her brother, Frank Courtenay, Esq.

THE WILSON SCHOLARSHIP,
by the late Sir Erasmus Wilson, F.R.S., F.R.C.S.

THE MORLEY SCHOLARSHIP,
by the late Samuel Morley, Esq., M.P., Howard Morley, Esq., and Charles Morley, Esq.

THE ELIZABETH PRINGLE MEMORIAL SCHOLARSHIP,
by Lady Harvey, of Langley Park, Slough, in memory of her mother, Lady Elizabeth Pringle.

(2.) CLOSE OR LOCAL SCHOLARSHIPS.

These Scholarships may provide both musical education and maintenance during the College Terms. They are obtainable by competition only; may bear such name as the donor may desire, and be confined to natives of a locality, or be otherwise restricted at the wish of the donor, subject to the approval of the Council.

A Preliminary Examination is held in the locality, but the Final Examination takes place at the College. In the case of Colonial Scholarships the Examination in the locality is Final. If no Candidate reaches the required standard of excellence, the funds of the Scholarship will be applied to the general purposes of the College, until such time as a sufficiently qualified Candidate is elected.

The following Local Scholarships, providing both musical education and maintenance during the College terms, have been founded :—

THE SOUTH PROVINCE (OF VICTORIA) SCHOLARSHIP,
by the Hon Sir William J. Clarke, Bart., Melbourne, Victoria, for natives of Victoria.

THE SOUTH AUSTRALIAN SCHOLARSHIP,
by Sir Thomas Elder, Adelaide, South Australia, for natives of South Australia.

THE MONTREAL SCHOLARSHIP,
by two gentlemen of Montreal, at the instance of H.R.H Princess Louise, for natives of the city of Montreal, Canada, and of the neighbourhood thereof, and for residents in the same district, of not less than five years' standing.

THE GILSTRAP SCHOLARSHIP,
by Sir William Gilstrap, Bart., of Fornham Hall, Bury St. Edmunds, for natives of Suffolk, and for residents therein for five years; or, failing them, for natives of Nottinghamshire, and for residents therein for five years; or, failing them, for Open Competition.

THE LIVERPOOL SCHOLARSHIP,
by subscription, for residents in Liverpool, or within twelve miles thereof in the County of Lancaster.

THE HEYWOOD-LONSDALE SCHOLARSHIP,
by A. P. Heywood-Lonsdale, Esq., of Gredington, Whitchurch, for residents in Shropshire of not less than five years' standing.

THE WHITCOMBE-PORTSMOUTH SCHOLARSHIP,
by Alderman J. G. Whitcombe, late Mayor of Portsmouth, and other donors, for natives of the Portsea Island, and for residents therein of not less than five years' standing.

THE NORFOLK AND NORWICH SCHOLARSHIP,
by subscription, for natives of the county of Norfolk, or the county of the city of Norwich, and for residents therein of not less than five years' standing.

THE ROYAL AMATEUR ORCHESTRAL SOCIETY SCHOLARSHIP,
by subscription, for persons belonging to some one of the following classes :—

(1.) Sons or daughters of performing members of the Royal Amateur Orchestral Society.

(2.) Relatives of performing members of the Royal Amateur Orchestral Society, in some degree not more distant than that of second cousin.

(3.) Who are recommended by one or more of the performing members of the Royal Amateur Orchestral Society.

(N.B.—This scholarship is at present for tuition only.)

THE BRISTOL SCHOLARSHIP,
by subscription, for natives of the city and county of Bristol, or the counties of Gloucester, Somerset, Wilts, or Dorset, and for residents therein for not less than five years' standing.

(N.B.—This scholarship is at present for tuition only.)

EXHIBITIONS.

Exhibitions may be created from time to time by the College, or by individuals or Corporations, under such conditions as the Council may determine.

An Exhibition has already been founded :—

THE SAVAGE CLUB EXHIBITION,
by the Savage Club for the purpose of granting by competition free musical education to sons and daughters of persons professionally identified with Art, Science, Literature, and the Drama.

THE COUNCIL EXHIBITIONS.

The exhibitions voted by the Council for the year 1888–89 last for one year, and are as follows :—

Entrance, three in all.

One for 10*l.*, competed for by pupils on entrance.

For Students of one year standing three in all.

One for 15*l.*, competed for at end end of each term.

For Students of two years standing, three in all.

One for 20*l.*, competed for at end of each term.

THE UPPINGHAM SCHOOL EXHIBITION,

20*l.* annual value,

by the Head Master and Masters of Uppingham School, for Students in Instrumental Music or Composition of nine Terms standing.

THE CHARLOTTE HOLMES EXHIBITION,

15*l.* annual value.

PRIZES.

Prizes are from time to time offered for competition to pupils in the College.

The Hopkinson gold medal (annual) for Pianoforte playing. This medal has been awarded as follows :—

Christmas, 1886, Marmaduke M. Barton, Pringle Scholar.
Do. 1887, Marian P. Osborn, Pringle Scholar.

Messrs. Brinsmead & Sons gave a piano to be competed for by piano players, which was won in July 1887 by Margaret Jenkins, Liverpool Scholar. The next competition will be in 1890.

The London Musical Society's prize for singing, value 3*l.* 3*s.* 0*d.*, was awarded July 1888 to Edith M. Nunn, Student.

STUDENTS.

Students will be examined on entering the College, the object of the examination being to discover the qualification and degree of proficiency of the student. Specimens of the Paper work will be found at pp. 27, 28.

Students are not admitted for a shorter period than one year. Admission can take place at the beginning of a Term, or at the Half Term. Pupils entering at a Half Term must remain three Terms and a half.

The education fee is 40*l.* per annum, payable in one sum on entrance, or in three equal instalments at the beginning of each term.

It is open to any person to provide or assist the education of a student by paying the fees, either wholly or in part. Thus, by the payment of 300*l.* the education and maintenance of a student may be ensured for three College years (nine terms); and similarly the payment of 120*l.* will ensure musical instruction without maintenance for the same period.

For the Course of Instruction, see page 25.

Examinations, &c.

Scholars, Exhibitioners, and Students are examined as follows:—

once in each Term by Professors of the College;
and at the end of each College year by Examiners specially appointed.

Terms.

The College year consists of three Terms, each of about 13 weeks, including examinations, as follows:—

1. First, or Midsummer Term, beginning about the 1st of May.
2. Second, or Christmas Term, beginning about the 20th of September.
3. Third, or Easter Term, beginning about the 15th of January.

Notice of the precise date of the beginning and ending of each term, of the vacations, of extra holidays, if any, and of the daily hours of instruction, will be given from time to time by the Director.

Lodgings, &c.

Provision is made, under the supervision of the authorities of the College, for the board and residence during term-time of the holders of those Scholarships which include maintenance, in houses approved by the Council. These houses are also available on such payment as may be fixed by the Council, and so far as the accommodation may extend, for the holders of Scholarships which do not include maintenance, and also for Students who, not being resident in London, may desire to be accommodated in them.

The cost of board and residence amounts to 20*l.* for each term, including dinners, which are provided at the College when necessary.

Pupils who are not boarders can also dine at the College at fixed charges.

The Alexandra House was erected by the liberality of Sir Francis Cook, Bart., close to the College, for the accommodation of Female Students in Art, Music, and Science, under the patronage of H.R.H. the Princess of Wales, and is available as a residence for female pupils of the College. Terms can be obtained from Miss Palmer, at the Alexandra House, Kensington Gore, S.W.

Accounts.

The Financial year of the College extends from the 1st May to the 30th April. The Annual Accounts, to the latter date, are audited by the Honorary Auditors, and presented with the Report of the Council to the Annual General Meeting of the Corporation.

Library.

The Pupils have access to the College Library, including that formerly belonging to the Sacred Harmonic Society and that of the Antient Concerts.

V.

CERTIFICATES OF PROFICIENCY.

Conditions.

Certificates of Proficiency are given for excellence in particular branches of music; but the Certificate may, in addition, state that the Candidate has a competent knowledge of other branches.

Certificates of Proficiency are granted under the seal of the Corporation, and are signed by H.R.H. the President, or by one of the Vice-Presidents, in terms of the provisions of the Charter.

The holder of a Certificate of Proficiency bears the title of *Associate of the Royal College of Music* (*A.R.C.M.*)

Examinations for Certificates of Proficiency take place at Easter at the College.

Candidates intending to offer themselves for examination must signify their intention, in writing, not less than six weeks before the date fixed for examination, and must submit satisfactory testimonials of character. A fee of five guineas is charged for the Examination, and the fee must accompany the application.

Should the Candidate not satisfy the Examiners at his first Examination, he may present himself at any subsequent Examinations on payment each time of a further sum of two guineas and a half.

The fee is remitted in the case of Scholars.

A person, so long as he is a Pupil of the College, will not be allowed to enter for Examination for a Certificate of Proficiency without special permission of the College.

Regulations as to Examination for Certificates of Proficiency.

The Examiners will issue, not less than twelve weeks previously, a list of pieces in which the Candidates will be examined during the ensuing Examination.

Candidates will be required, as a test of literary proficiency, to write a short essay in the Examination-room on some musical subject, of which previous notice has been given by the Examiners.

(1.) *Pianoforte and String Instruments.*

(*a.*) *Solo Performance.*

Each Candidate will be required—

1. To play one or more pieces, selected by the Examiners from their published list.
2. To play a piece, selected by himself, either from the published list or otherwise.
3. To read at sight in a concerted piece.
4. To answer questions on the grammar of music, and the construction and treatment of the instrument.
5. To harmonize a given figured bass in four parts. To extemporize, to modulate, and to transpose; also to improvise an accompaniment to a given melody. (In the case of string instruments, equivalent tests will be given.)

A Candidate may, at his option, play from memory a piece chosen by the Examiners out of a list of three pieces submitted by the Candidate.

(*b.*) *Teaching* (*Pianoforte only*).

1. To answer questions on the grammar of music and the construction of the instrument.
2. To harmonize a given figured Bass in four parts.
3. To give an outline of a course of instruction in mechanical exercises, studies, and pieces.
4. To answer questions as to the practical influence of any given standard composers upon the progress of the pupil in respect of, (*a.*) technical execution, (*b.*) improvement in style and expression.
5. To name studies suitable for special purposes.
6. To answer questions on position of the hands, tempo, marks of expression, rendering of ornaments, &c.
7. To answer questions on the proper method of practising the various technical departments, such as scales, arpeggios, &c.
8. To detect inaccuracies in the rendering of a composition well-known to the Candidate.
9. To play a piece of moderate length chosen by himself, and guaranteed to have been learnt without assistance.
10. To read a simple piece at sight.

(2.) *Organ.*

Each Candidate will be required—

1. To play one or more pieces, selected by the Examiners from their published list.
2. To play a piece, selected by himself, either from the published list or otherwise.
3. To read a piece at sight.
4. To answer questions on the grammar of music, and the construction and treatment of the organ.
5. To harmonize a given melody in writing and at the instrument, and to play from a figured bass; also to play from four-part vocal score. To extemporize, to modulate, and to transpose.

A Candidate may, at his option, undergo examination as to his power of training a choir.

(3.) *Wind Instruments.*

Each Candidate will be required—

1. To play one or more pieces, selected by the Examiners from their published list.
2. To play a piece, selected by himself, either from the published list or otherwise.
3. To read at sight in a concerted piece.
4. To harmonize a figured bass in four parts. To transpose.
5. To answer questions on the grammar of music.

(4.) *Singing.*

(*a.*) *Public Singing.*

Each Candidate will be required—

1. To sing one or more pieces, selected by the Examiners from their published list.
2. To sing a piece, selected by himself, either from the published list or otherwise.
3. To read at sight.
4. To sing from memory.
5. To sustain his part at sight in a concerted piece.
6. To answer questions on the grammar of music.

A Candidate may, at his option, undergo examination as to his power of (1.) playing a pianoforte accompaniment, or an easy piece of music on that instrument, or (2.) harmonizing a figured bass in four parts—or both.

(*b.*) *Teaching.*

Each Candidate will be required—

To answer questions in writing or *viva voce* on the mechanism and physiology of the vocal organs; on the method of teaching singing; and to undergo tests for accuracy of ear. Candidates must be able to accompany on the pianoforte. Credit will be given for transposing, knowledge of harmony, &c.

(5.) *Theory of Music.*

Each Candidate will be required—

1. To pass an examination in
   - (*a.*) Harmony.
   - (*b.*) Counterpoint, Canon, and Fugue.
   - (*c.*) Instrumentation.
   - (*d.*) Treatment of voices.
   - (*e.*) Form.

(6.) *Composition.*

Each Candidate will be required—

To send in Compositions of different classes and characters, including orchestral and choral works, one month before the date of the examination, also, when at the College, to work a paper set by the Examiners to show his proficiency in the technique of the art.

Associates of the College

holding Certificates of Proficiency (to Easter, 1888).

Name.	Residence.	Subject.	Elected.
‡Alcock, Walter G.	Twickenham	Organ.	1888
*Barton, Marmaduke M.	Nottingham	Piano and Theory.	1888
*Bloxham, Ada B.	Victoria, Australia	Teaching Singing.	1888
†Boundy, Kate	Exeter	Theory.	1887
Catchpole, Charles F. E.	London	French Horn.	1886
†Clark, Fanny M. A.	Kensington	Teaching Singing.	1888
*Cook, William W.	Lightcliffe	Piano and Theory.	1888
Cross, Henry	Willesden	Singing.	1887
*Daymond, Emily R.	Eastbourne	Piano and Theory.	1887
†Everett, Willie C.	Colchester	Organ.	1886
*Fry, Annie Clara	London	Pianoforte.	1886
†Heap, Atalanta K.	Walmer	Pianoforte.	1886
*Hime, Frances M. E.	Bradford	Pianoforte.	1887
Huntley, George F.	London	Organ.	1888
‡Jannings, Caroline O.	Doncaster	Teaching Singing.	1887
*Kreuz, Emil	London	Viola and Theory.	1888
*Laubach, Herbert I.	Edinburgh	Flute.	1887
*Macdonald, Mary C.	Chester	Pianoforte.	1887
†Moore, Margaret H.	London	Pianoforte.	1888
‡Mundella, Emma	London	Pianoforte.	1886
†Noble, Thomas W.	Felsted	Organ.	1886
*Oldham, Edith	Dublin	Pianoforte.	1887
Partridge, Frederic W.	Beckenham	Singing.	1887
Pauer, Max	Cologne	Pianoforte.	1886
*Price, Daniel	Dowlais	Singing.	1888
Rowland, Alexander C.	Southampton	Double Bass.	1886
*Russell, Anna Maria	Limerick	Singing.	1888
*Smith, Alice M.	Taunton	Harp.	1888
*Smith, Arthur W.	Windsor	Organ.	1886
Taylor, Henry	Bolton	Teaching Singing.	1887
‡Thomas, Adelaide L.	Battersea	Pianoforte.	1886
Tozer, Augustus E.	West Brighton	Theory.	1887

* Formerly Scholar of the Royal College of Music.
† Formerly Student of the Royal College of Music.
‡ Formerly Scholar of the National Training School for Music.

VI.

GENERAL REGULATIONS.

Scholars, Exhibitioners, and Students, when they enter the College, must possess the educational and physical qualifications necessary for the class of study which they are intended to pursue.

Before entering the College, each Scholar or Exhibitioner is required to sign an Agreement binding him to obey the rules of the College, and to remain for the entire term of the Scholarship or Exhibition, except in case of illness or other unavoidable cause. Such agreement must be countersigned by the parent or guardian of the Scholar or Exhibitioner, or some other person willing to undertake the responsibility on his behalf.

A Student, before his admission to the College, will be required to give such references as shall satisfy the Director; and an undertaking must be entered into by him, or on his behalf, to the satisfaction of the Director, that the student will remain one year at least in the College, and will pay the fees as they become due (*see* page 17).

Each Scholar or Exhibitioner must also present a testimonial to good character, and undergo an examination by the Medical Officer of the College.

Students are required to give one month's notice before leaving the College.

A person becoming entitled to a Scholarship or Exhibition, who declines to accept the emoluments thereof by reason of his being able to pay for his education or maintenance, may bear the title of Honorary Scholar or Honorary Exhibitioner, or such other title as may be determined by the Council.

The College does not undertake to provide for the lodging, maintenance, or charge of any scholar during the vacations.

All pupils, whether Scholars, Exhibitioners, or Students, must attend punctually at the hour appointed for their respective classes, and must on no account absent themselves from any lesson without the permission of the

Director. If absent for more than three consecutive days on account of sickness, a medical certificate must be supplied.

A Report of the progress of each pupil is drawn up at the end of each term, signed by the several Professors concerned, and by the Director, and is transmitted to the parents or guardians of the pupil.

Any grave misconduct on the part of a pupil will be submitted to the decision of the Executive Committee, and will subject the pupil to dismissal, or will be otherwise dealt with as the Committee may determine.

A pupil will not be allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, except by the written permission of the Director. A copy of every composition published with the sanction of the Director must be presented to the College Library.

Pupils leaving the College after a period of not less than twelve months are entitled to a *Testamur* to residence and conduct signed by the Director.

A pupil or past pupil is not authorized to add the initials of the College to his name until he has gained the certificate for Associateship (A.R.C.M.).

This Prospectus is subject to alteration from time to time, with the exception that the rights of existing holders of Scholarships and Exhibitions will be preserved.

By Order of the Council,

CHARLES MORLEY,

Hon. Secretary.

July, 1888.

The pupils have, to a certain extent, access to the chief musical performances of the metropolis, for which privilege the Council are indebted to the generosity of the various Managers and Directors of the same.

VII.

COURSE OF INSTRUCTION.

The full course of instruction in the College occupies at least three years, and may, in the case of Scholars, be further extended with the sanction of the Council. On the other hand, a Scholarship may be terminated at any time by the Council should the progress or conduct of the Scholar be unsatisfactory.

Students are not admitted for a shorter period than one year.

The following are the subjects of study :—

Composition.
Harmony and Counterpoint.
Organ.
Pianoforte.
Harp.
Violin.
Viola.
Violoncello.
Double bass.
Wind instruments.
Solo singing.
Declamation.
Italian.
Choral singing.
Operatic singing.
Sight singing, dictation, &c.
Concerted music (instrumental and vocal).
Orchestral practice, including playing from score.
The History of Music, and other subjects relating to Music.

From the above subjects a Student may adopt the following course, or a part of it, with the consent of the Director :—

Weekly Schedule.

1. *Principal Study.*—Two lessons of one hour each (in conjunction with two other students) in either singing, violin, viola, violoncello, double bass, piano, organ, harp, wind instrument, or Composition (the last if sufficiently advanced in Harmony).

2. *Second Study.*—One lesson in one of the various branches named in the preceding section.

3. *Harmony.*—One lesson of one hour in class. This is obligatory unless under very special circumstances.

4. *Counterpoint or Composition.*—One lesson of one hour in class, after the pupil has passed the requisite grade in Harmony.

5. *Italian.*—One lesson of one hour in class; provided that singing is taken as principal study, and that the pupil is sufficiently advanced.

6. *Declamation.*—One lesson of one hour in class; provided that singing is taken as principal study, and that the pupil is sufficiently advanced.

7. *Sight singing, dictation, &c.*—One lesson of forty-five minutes.

8. *Choral Singing.*—One lesson of one hour and a half.

9. *Oratorio and Opera Singing.*—One lesson of not less than an hour each.

10. *Ensemble Playing.*—Two hours' practice in class if sufficiently advanced.

11. *Orchestral Practice.*—Two hours, if sufficiently advanced.

12. *Deportment.*—One lesson of an hour, if considered adviseable.

13. *History of Music.*—Lectures as announced from time to time.

The College Concerts are held fortnightly during the terms in the Concert Room of the Alexandra House, adjoining the College. Public Concerts of both Chamber and Orchestral Music are occasionally given, and an Opera has been publicly produced in each of the past four years:—

1885, Figaro (Acts I. and II.): Mozart.
1886, The Water-Carrier: Cherubini.
1887, Der Freischütz: Weber.
1888, The Merry Wives of Windsor: Nicolai.

Rudiments Examination (*see p.* 16).

No. 1.

Specimen of questions to be answered by pupils before taking a second study or entering the Music Class.

1.—Write out eight different kinds of Notes, beginning with the Breve, and ending with the Semi-demisemiquaver. Place under each note its corresponding rest.

2.—Write a dotted Minim, a double-dotted Crotchet, and a dotted Crotchet rest, and give the value of each in demisemiquavers.

3.—Write a table of Key-signatures, stopping at seven sharps and seven flats; and name the two Keys, major and minor, for each signature.

4.—Write the Augmented Seconds which occur in the harmonic form of the minor scales whose signatures are three flats, one sharp, and four sharps.

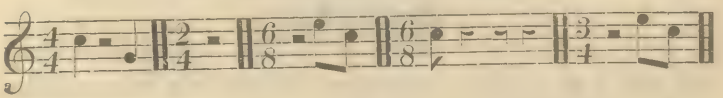
5.—Write a table of Time-signatures in Duple, Triple, and Quadruple Time, *Simple and Compound*, and after each signature add the note or dotted note which is equivalent in value to *one* beat.

6.—Describe the difference between Simple and Compound Time.

7.—Give the Compound forms of $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$; and the Simple forms of $\frac{12}{4}$, $\frac{12}{8}$, and $\frac{12}{16}$.

8.—Write a bar of twelve semiquavers, first in Triple Time, then in Compound Duple Time, then in Compound Quadruple Time. Prefix the Time-signature to each example, and group the semiquavers according to the beat.

9.—Correct the following incorrect examples, without altering the Time-signatures or adding any notes:—



Rudiments Examination (*see p.* 16).

No. 2.

Specimen of questions to be answered by pupils before entering the Harmony Class.

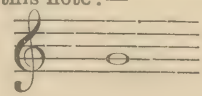
1.—Draw the Great Stave of eleven lines and place the three Clefs in their proper positions (Treble, Soprano, Alto, Tenor, and Bass).

2.—Show which five lines of the Great Stave are used for the Tenor voice, and which for the Alto.

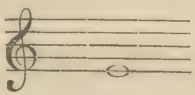
3.—Write the following example, *same pitch*, in the Bass, Tenor, Alto, and Soprano Staves, prefixing the proper clefs. Name the Key:—

4.—Write a table of the Diatonic Intervals within the octave *above* and *below* this note:—

5.—Write a table of all the Chromatic Intervals within the octave *above* and *below* this note:—



6.—Write all the Consonant Intervals within the octave *above* and *below* this note:—



7.—Give the technical name of each degree of the Diatonic Scale, commencing with the Tonic.

8.—What is a Tetrachord?

9.—Write the upper Tetrachord of the scale of B minor in three different ways, normal, arbitrary, and harmonic.

10.—Write an Augmented Fifth from D flat; invert the interval, and state the minor key in which the two notes are found.

VIII.

FORMS.

(1.)

FORM OF ANNUAL SUBSCRIPTION.

I , of , in the county of , undertake to subscribe pounds a year to the Royal College of Music, to be applied by the Council to such purposes for the benefit of the College as they may think fit.

(2.)

FORM OF DONATION.

I , of , in the county of , give pounds to the Royal College of Music as a donation, to be applied by the Council to such purposes for the benefit of the College as they may think fit.

(3.)

DEED OF FOUNDATION OF OPEN SCHOLARSHIP.

To all to whom these presents may come, I , of , in the county of , send greeting.

Whereas I have paid the sum of to the Royal College of Music, now I hereby declare that I have paid the said sum for the purpose of founding a Scholarship at the said College, to be called the Scholarship.

The Scholarship is intended to be open to all persons [being subjects of Her Majesty] or [being subjects of Her Majesty or not] to be held by each scholar for such time as may be provided by the rules of the College.

The Scholarship is to be obtainable only by open competition according to the rules of the College for the time being in force relating to open Scholarships.

The scholar during the time of his holding the Scholarship, is to be entitled to education [and maintenance] during the collegiate year.

(4.)

DEED OF FOUNDATION OF LOCAL SCHOLARSHIP.

To all to whom these presents may come, I , of , in the county of , send greeting.

Whereas I have paid the sum of to the Royal College of Music, now I hereby declare that I have paid the said sum for the purpose of founding a local Scholarship at the said College, to be called the Scholarship.

The Scholarship is intended to be for the benefit of persons who are qualified in some one of the following ways:—

(1.) Who were born in ; or

(2.) Who were resident in , during the five years immediately preceding the Preliminary Examination; or

(3.) Who are children of parents one or both of whom have resided in during the five years immediately preceding the Preliminary Examination;

and to be held by each scholar for such time as may be provided by the rules of the College.

The Scholarship is obtainable only by competition amongst such qualified persons according to the rules of the College for the time being in force relating to local Scholarships.

The scholar during the time of his holding the scholarship, is to be entitled to education [and maintenance] during the collegiate year.

If on the occasion of any vacancy in the above scholarship, no one of the candidates is found by the examiners to

display such excellence as to entitle him to a scholarship, the College may declare the scholarship for that vacancy to be an open scholarship, and may deal with the same accordingly.

(5.)

FORM OF FOUNDATION OF EXHIBITION.

I give £ to the Royal College of Music, on condition that they found an Exhibition, to be called the Exhibition, and for the purposes of such Exhibition they shall apply annually the sum of , being an amount equal to the income of the sum so given at three per cent.

[towards the expense of educating or maintaining a pupil to be selected by the Board of Professors, provided that the same pupil shall not be entitled to hold such Exhibition for more than years]; or

[for the purpose of buying books or other prizes to be distributed amongst the most deserving pupils of the College in such manner as the Council of the College may direct]; or

[for such purposes for the benefit of the pupils of the College as the Council may direct].

(6.)

FORM OF BEQUEST TO THE ROYAL COLLEGE OF MUSIC.

I bequeath to the Royal College of Music, to be paid free of legacy duty out of such part of my personal estate as is by law applicable to charitable purposes, and in priority to other payments thereout, the sum of pounds, to be applied by the Council of the said College to the purposes thereof, in such manner as the Council may determine.

Note.—These forms are intended as suggestions only, and are not meant to restrict the intentions of the donors.

LONDON: Printed by EYRE and SPOTTISWOODE,
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For Her Majesty's Stationery Office.
[P. 1360.—2000.—12/88.]

THE

ROYAL COLLEGE OF MUSIC,

KENSINGTON GORE,

LONDON, S.W.

INCORPORATED BY ROYAL CHARTER, 1883.

President

H.R.H. THE PRINCE OF WALES, K.G.

GENERAL REGULATIONS.

[1890.]

THE

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CONTENTS.

	Page
Governing Body	3
Honorary Officers	6
Administration	6
Professors and Teachers	7
Objects of the College	10
Site of the College	10
Constitution and Government	11
Organization	11
Scholarships	11
Open Scholarships	12
Close or Local Scholarships	14
Exhibitions	16
Prizes	17
Paying Students	18
Examinations	18
Terms	19
Lodgings	19
Library	20
Course of Instruction	20
Rudiments Examination	23
General Regulations	25
Certificate of Proficiency	27
List of Associates of the College (A.R.C.M.)	32
Forms of Subscription, &c.	33

THE ROYAL COLLEGE OF MUSIC.

Governing Body.

President.

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H.R.H. THE DUKE OF EDINBURGH, K.G.
H.R.H. THE DUKE OF CONNAUGHT, K.G.
H.R.H. THE PRINCE CHRISTIAN, K.G.
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THOMAS P. CHAPPELL, ESQ.

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Consulting Physician.

GEORGE JOHNSON, ESQ., M.D., F.R.S., 11, Savile Row, W.

Physician.

GERALD HARPER, ESQ., M.B., 5, Hertford Street, Mayfair, W.

HONORARY SECRETARY.

CHARLES MORLEY, ESQ.

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DIRECTOR.

SIR GEORGE GROVE, D.C.L., LL.D.

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THE LONDON AND WESTMINSTER BANK, LIMITED.

Professors and Teachers.

Those marked with an asterisk are Members of the Board of Professors.

Singing.

*MR. ALFRED BLUME.
*MR. ALBERT VISETTI.
MR. HENRY BLOWER.
MR. GUSTAVE GARCIA.
MISS GERTRUDE MAYFIELD.
MR. DANIEL PRICE, A.R.C.M. (formerly Scholar).

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MR. JOHN FOSTER.
MR. F. J. READ.

Pianoforte.

*MR ERNST PAUER.
*MR. FRANKLIN TAYLOR.
MR. ALGERNON ASHTON.
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MR. JOHN FRANCIS BARNETT.
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DR. F. E. GLADSTONE, Mus. Doc. Cantab.
MR. W. STEVENSON HOYTE.
MR. C. HARFORD LLOYD, M.A., Mus. Bac. Oxon.

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MR. RICHARD GOMPERTZ.
MR. H. HAYDN INWARDS (formerly Scholar).

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MR. EDWARD HOWELL.

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MR. HENRY LAZARUS.

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MR. GEORGE HORTON.

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MR. W. LEWIS BARRETT.

Bassoon.

MR. WILLIAM B. WOTTON.

Horn.

MR. THOMAS E. MANN.

Trumpet.

MR. THOMAS HARPER.

Trombone.

MR. SAMUEL MILLAR.

Harp.

MR. JOHN THOMAS (PENCERDD GWALIA).

Military Music.

MR. CHARLES GODFREY.

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*DR. C. VILLIERS STANFORD, M.A., MUS. DOC. CANTAB. & OXON.

Counterpoint.

*DR. J. F. BRIDGE, MUS. DOC. OXON.

Harmony.

*DR. J. F. BRIDGE, MUS. DOC. OXON.

MR. A. J. CALDICOTT, MUS. BAC. CANTAB.

DR. F. E. GLADSTONE, MUS. DOC. CANTAB.

MR. JAMES HIGGS, MUS. BAC. OXON.

MR. C. HARFORD LLOYD, M.A., MUS. BAC. OXON.

MR. CHARLES WOOD, A.R.C.M. (formerly Scholar).

History of Music.

*DR. C. HUBERT H. PARRY, M.A., Mus. Doc. Cantab. & Oxon.

Declamation.

MR. JOHN MILLARD.

Deportment.

MR. B. SOUTTEN.

Italian.

SIGNOR PERINI.

Operatic Class.

*DR. C. VILLIERS STANFORD, M.A., Mus. Doc. Cantab. & Oxon.

*MR. ALBERT VISETTI.

Ensemble Class (Chamber Music).

*MR. HENRY HOLMES.

MR. RICHARD GOMPERTZ.

Ensemble Class (Wind Instrument).

*DR. C. VILLIERS STANFORD, M.A., Mus. Doc. Cantab. & Oxon.

Ensemble Class (Vocal).

*MR. ALBERT VISETTI.

Orchestral Practice.

*MR. HENRY HOLMES.

*DR. C. VILLIERS STANFORD, M.A., Mus. Doc. Cantab. & Oxon.

I.

THE OBJECTS OF THE COLLEGE.

The purpose for which the College is founded is the advancement of the Art and Science of Music in the British Empire: (1) by affording systematic musical instruction of the highest class to pupils, both professional and amateur, of both sexes; (2) by awarding Certificates of Proficiency, Titles, and Academical Degrees, to all persons, whether educated in the College or not, who may prove themselves worthy of such distinction; (3) by becoming a centre of musical study for the nation, to which other musical bodies may be affiliated; and (4) generally by taking such steps as the Council may from time to time think fit for promoting the interests of Music and Musicians, and for otherwise advancing the study of Music.

II.

THE SITE OF THE COLLEGE.

The College was opened by H.R.H. the Prince of Wales, on May 7, 1883. It is situated in Kensington Gore, London, S.W., on the west of the Royal Albert Hall, in the building presented to the Prince of Wales by the late Sir C. J. Freake, Bart. It is at equal distances from the three stations of South Kensington, Gloucester Road, and High Street, Kensington, on the Metropolitan and District Railways.

Mr. Samson Fox, of Leeds, has most generously presented to the College a sum of £45,000 to defray the expenses of a new building to meet the increased requirements of the Institution, and to be erected on a site adjacent to the Royal Albert Hall which has been granted by Her Majesty's Commissioners for the Exhibition of 1851 on their South Kensington estate.

III.

CONSTITUTION AND GOVERNMENT.

The College is incorporated by Royal Charter, granted 23rd May, 1883. It is governed by a President and Council, acting through an Executive and a Finance Committee, a Director, Board of Professors, and Staff of Teachers, with Registrar and other Officials.

DONORS AND SUBSCRIBERS.

Under the Charter each donor of £50—whether as an individual, or as the chosen representative of a corporate body, company, or firm—and each annual subscriber of £10 10*s.* and upwards, is a member of the Corporation of the Royal College of Music, and in that capacity may attend the general meetings, and share in all other privileges conferred by the Charter on Members of the Corporation.

ACCOUNTS.

The financial year of the College extends from the 1st May to the 30th April. The Annual Accounts, to the latter date, are audited by the Honorary Auditor, and presented with the Report of the Council to the Annual General Meeting of the Corporation.

IV.

ORGANIZATION.

The College is open to pupils of both sexes. The pupils consist of—

SCHOLARS, and
PAYING STUDENTS, of whom some are
EXHIBITIONERS.

SCHOLARSHIPS.

Scholarships are gained by competition, and entitle the

holder to a thorough and systematic free education in theoretical and practical music.

The Scholarships as a rule are tenable for a period of three years and are of the value of £40 a year. But a Scholarship may be terminated by the Council at any time, should the Council consider the health, progress, or conduct of the scholar to be unsatisfactory; or the period may be extended should the ability and circumstances of the scholar be considered by the Council to warrant such extension.

Candidates for Scholarships are eligible up to the following ages, which must not be exceeded at the date of their Preliminary Examination :—

Composition, Males and Females 21.
Pianoforte, Males 18, Females 19.
Organ, Males 19, Females 20.
Harp, Males 18, Females 19.
Violin and other Stringed Instruments, Males and Females 18.
Wind Instruments, Males not less than 17.
Singing, Males between the ages of 18 and 23; Females between those of 17 and 22.

The Preliminary Examiners have instructions not to send up Candidates in the Instrumental Departments of too tender age, unless in very exceptional cases.

The Scholarships are of two classes :—

(1.) Open Scholarships.
(2.) Close or Local Scholarships.

(1.) OPEN (FREE) SCHOLARSHIPS.

These Scholarships, except when otherwise prescribed, are open to all classes of Her Majesty's subjects within the stated ages, and are obtainable by competitive examination only, of which due notice is given from time to time.

A certain number of the Open Scholarships provide not

only for the musical education, but also for the maintenance of the Scholar during the College Terms.

When a Scholarship is declared to be open for competition, due public notice thereof is given by advertisement and otherwise, and a Preliminary Examination is held locally with the view of previously testing the candidates, and selecting those whose qualifications are such as to give them a reasonable prospect of success. Those Candidates only who may be selected at such Preliminary Examination will be allowed to attend the Final Examination.

There is no fee payable by Candidates attending the Preliminary Examination, but a fee of One Guinea must be paid by every Candidate who attends the Final Examination, which is held at the College.

There are fifty Open Scholarships, some of which provide maintenance during the College terms as well as education.

These include :—

The Courtenay Scholarship,

founded by Miss Courtenay, in memory of her brother, Frank Courtenay, Esq.

The Wilson Scholarship,

by the late Sir Erasmus Wilson, F.R.S., F.R.C.S.

The Morley Scholarship,

by the late Samuel Morley, Esq., M P., Howard Morley, Esq., and Charles Morley, Esq.

The Elizabeth Pringle Memorial Scholarship,

by Lady Harvey, of Langley Park, Slough, in memory of her mother, Lady Elizabeth Pringle.

Vacancies in the Open Scholarships are announced about November in each year.

(2.) CLOSE OR LOCAL (FREE) SCHOLARSHIPS.

These Scholarships are founded by the gift of a certain sum of money, and, according to the foundation, provide either musical education or musical education and maintenance during the College terms. They are obtainable by competition only; may bear such name as the donor may desire, and be confined to natives of a locality, or be otherwise restricted at the wish of the donor, subject to the approval of the Council.

A Preliminary Examination is held in the locality, but the Final Examination takes place at the College. In the case of Colonial Scholarships the Examination in the locality is Final. If no Candidate reaches the required standard of excellence, the funds of the Scholarship will be applied to the general purposes of the College, until such time as a sufficiently qualified Candidate is elected.

The following Local Scholarships, providing both musical education and maintenance during the College terms, have been founded:—

The South Province (of Victoria) Scholarship,
by the Hon. Sir William J. Clarke, Bart., Melbourne, Victoria, for natives of Victoria.

The South Australian Scholarship,
by Sir Thomas Elder, Adelaide, South Australia, for natives of South Australia.

The Montreal Scholarship,
by two gentlemen of Montreal, at the instance of H.R.H. Princess Louise, for natives of the city of Montreal, Canada, and of the neighbourhood thereof, and for residents in the same district of not less than five years' standing.

The Gilstrap Scholarship,

by Sir William Gilstrap, Bart., of Fornham Hall, Bury St. Edmunds, for natives of Suffolk, and for residents therein for five years; or, failing them, for natives of Nottingham, and for residents therein for five years; or, failing them, for Open Competition.

The Liverpool Scholarship,

by subscription, for residents in Liverpool, or within twelve miles thereof in the county of Lancaster.

The Heywood-Lonsdale Scholarship,

by A. P. Heywood-Lonsdale, Esq., of Gredington, Whitchurch, for residents in Shropshire of not less than five years' standing.

The Whitcombe-Portsmouth Scholarship,

by Alderman J. G. Whitcombe, late Mayor of Portsmouth, and other donors, for natives of the Portsea Island, and for residents therein of not less than five years' standing.

The Norfolk and Norwich Scholarship,

by subscription, for natives of the county of Norfolk, or the county of the city of Norwich, and for residents therein of not less than five years' standing.

The Royal Amateur Orchestral Society Scholarship,

by subscription, for persons belonging to some one of the following classes :—

(1.) Sons or daughters of performing members of the Royal Amateur Orchestral Society.

The Royal Amateur Orchestral Society Scholarship (*continued*).

(2.) Relatives of performing members of the Royal Amateur Orchestral Society, in some degree not more distant than that of second cousin.

(3.) Who are recommended by one or more of the performing members of the Royal Amateur Orchestral Society.

(N.B.—This scholarship is at present for tuition only.)

The Bristol Scholarship,

by subscription, for natives of the city and county of Bristol, or the counties of Gloucester, Somerset, Wilts, or Dorset, and for residents therein for not less than five years' standing.

(N.B.—This scholarship is at present for tuition only.)

EXHIBITIONS.

Exhibitions may be created from time to time by the College, or by individuals or Corporations, under such conditions as the Council may determine.

The Savage Club Exhibition

has been founded by the Savage Club for the purpose of granting by competition free musical education to sons and daughters of persons professionally identified with Art, Science, Literature, and the Drama.

The Council Exhibitions.

The Exhibitions voted by the Council last for one year, and are as follows:—

(1.) *Entrance, three in all* (*per annum*).

Value £10 each, competed for by Students on entrance at the commencement of a term.

The Council Exhibitions (*continued*).

(2.) *For Students of three terms standing, three in all* (*per annum*).

Value £15 each, competed for at the end of a term.

(3.) *For Students of six terms standing, three in all* (*per annum*).

Value £20 each, competed for at the end of a term.

The Uppingham School Exhibition,

£20 annual value, by the Head Master and Masters of Uppingham School, for Students in Instrumental Music or Composition of nine terms standing.

The Charlotte Holmes Exhibition,

£15 annual value, for Students of nine terms standing.

PRIZES.

Prizes are from time to time offered for competition to Pupils in the College.

The Hopkinson Gold Medal (annual) for Pianoforte playing. This medal has been awarded as follows:—

Christmas, 1886, Marmaduke M. Barton, Pringle Scholar.
Do. 1887, Marian P. Osborn, Pringle Scholar.
Do. 1888, Polyxena Fletcher, Scholar.
Do. 1889, Annie M. Grimson, Scholar.

Messrs. Brinsmead & Sons gave a Piano to be competed for by piano players, which was won in

July, 1887, by Margaret Jenkins, Liverpool Scholar.

The next competition will be in 1890.

The London Musical Society's Annual Prize for singing, value £3 3*s*., has been awarded as follows:—

July, 1888, Edith M. Nunn, Student.
Do. 1889, Emily J. Davies, Student.

PAYING STUDENTS.

Students are examined on entering the College, the object of the Examination being to ascertain their qualifications and degree of their proficiency. Specimens of the Paper work will be found at pages 23, 24.

The fee for the Entrance Examination is one guinea, which must be forwarded with the printed form of application issued by the College.

Students are not admitted for a shorter period than one year, viz. three terms. Admission can take place at the beginning of a term, or at the half-term. Students entering at a half-term must remain three terms and a half.

Persons entering the College as Students are expected to take up the regular course of instruction as lessons are not given in single subjects.

The education fee is £40 per annum, payable in three equal instalments of £13. 6*s*. 8*d*. on or before the opening day of each term.

It is open to any person to provide or assist the education of a Student by paying the fees, either wholly or in part. Thus by the payment of £120 the education of a Student may be ensured for three College years (nine terms); and similarly the payment of £300 will ensure education and maintenance for the same period.

There is no limit to the age of Students.

For the Course of Instruction, see page 20.

EXAMINATIONS, &c.

Scholars, Exhibitioners, and Students are examined as follows:—

at the end of each term by Professors of the College;
and at the end of each College year (about April) by Examiners specially appointed.

TERMS.

The College year consists of three terms, each of about 13 weeks, including Examinations, as follows:—

1. First, or Midsummer Term, beginning about the 1st of May.
2. Second, or Christmas Term, beginning about the 27th of September.
3. Third, or Easter Term, beginning about the 10th of January.

Notice of the precise date of the beginning and ending of each term, of the vacations, of extra holidays, if any, and of the daily hours of instruction, will be given from time to time by the Director.

LODGINGS, &c.

There is no accommodation for residence in the College, but provision is made, under the supervision of the authorities of the College, for the board and residence during term-time of the holders of those Scholarships which include maintenance, in houses approved by the Council. These houses are also available on such payment as may be fixed by the Council, and, so far as the accommodation may extend, for the holders of Scholarships which do not include maintenance, and also for Students who, not being resident in London, may desire to be accommodated in them.

The cost of board and residence amounts to £20 for each term, including dinners, which are provided at the College when necessary.

Pupils who are not boarders can also dine at the College at fixed charges.

The Alexandra House adjoining the College was erected by the liberality of Sir Francis Cook, Bart., for the accommodation of Female Students in Art, Music, and Science, under the patronage of H.R.H. the Princess of Wales, and is available as a residence for Female Pupils of the College. Terms can be obtained from Miss Palmer, at the Alexandra House, Kensington Gore, S.W.

LIBRARY.

The Pupils have access to the College Library, including that formerly belonging to the Sacred Harmonic Society and that of the Antient Concerts.

V.

COURSE OF INSTRUCTION.

The full course of instruction in the College occupies at least three years, and may, in the case of Scholars, be further extended with the sanction of the Council. On the other hand, a Scholarship may be terminated at any time by the Council should the progress or conduct of the Scholar be unsatisfactory.

Students are not admitted for a shorter period than one year (three terms).

The following are the subjects of study:—

Composition.
Harmony and Counterpoint.
Organ.
Pianoforte.
Solo singing.
Choral singing.
Operatic singing.
Sight singing, music-dictation, &c.
Harp.
Violin.
Viola.
Violoncello.
Double bass.
Wind instruments.
Declamation.
Italian.
Concerted music (instrumental and vocal).
Orchestral practice, including playing from score.
The History of Music, and other subjects relating to Music.

From the above subjects a Student may adopt the following course, or a part of it, with the consent of the Director:—

Weekly Schedule.

1. *Principal Study.*—Two lessons of one hour each (in conjunction with two other students) in either singing, violin, viola, violoncello, double bass, piano, organ, harp, wind instrument, or Composition (the last if sufficiently advanced in Harmony).

2. *Second Study.*—One lesson of one hour in one of the various branches named in the preceding section. (See note as to taking Second Study on Specimen of Rudiments Examination paper No. 1.)

3. *Harmony.*—One lesson of one hour in class. This is obligatory unless under very special circumstances.

4. *Counterpoint or Composition.*—One lesson of one hour in class, after the Pupil has passed the requisite grade in Harmony.

5. *Italian.*—One lesson of one hour in class; provided that singing is taken as principal study, and that the Pupil is sufficiently advanced.

6. *Declamation.*—One lesson of one hour in class; provided that singing is taken as principal study, and that the Pupil is sufficiently advanced.

7. *Sight singing, dictation, &c.*—One lesson of forty-five minutes.

8. *Choral Singing.*—One lesson of one hour and a half.

9. *Oratorio and Opera Singing.*—One lesson of not less than an hour each.

10. *Ensemble Playing.*—Two hours' practice in class if sufficiently advanced.

11. *Orchestral Practice.*—Two hours, twice a week, if sufficiently advanced.

12. *Deportment.*—One lesson of an hour, if considered advisable.

13. *History of Music.*—Lectures, four in the term, as announced from time to time.

14. *Music Class.*—One lesson of three-quarters of an hour.

The College Concerts

are held fortnightly during the terms in the CONCERT ROOM of the ALEXANDRA HOUSE, adjoining the College. Public Concerts of both Chamber and Orchestral Music are occasionally given, and an Opera has been publicly produced in each of the past five years:—

1885, Figaro (Acts I. and II.): Mozart.
1886, The Water-Carrier: Cherubini.
1887, Der Freischütz: Weber.
1888, The Merry Wives of Windsor: Nicolai.
1889, The Taming of the Shrew: Goetz.

RUDIMENTS EXAMINATION (SEE P. 18).

No. 1.

Specimen of Questions to be answered by Pupils on entering the College before taking up a second study.

1.—Write out eight different kinds of Notes, beginning with the Breve, and ending with the Semi-demisemiquaver. Place under each note its corresponding rest.

2.—Write a dotted Minim, a double-dotted Crotchet, and a dotted Crotchet rest, and give the value of each in demisemiquavers.

3.—Write a table of Key-signatures, stopping at seven sharps and seven flats; and name the two Keys, major and minor, for each signature.

4.—Write the Augmented Seconds which occur in the harmonic form of the minor scales whose signatures are three flats, one sharp, and four sharps.

5.—Write a table of Time-signatures in Duple, Triple, and Quadruple Time, *Simple and Compound*, and after each signature add the note or dotted note which is equivalent in value to *one* beat.

6.—Describe the difference between Simple and Compound Time.

7.—Give the Compound forms of $\frac{2}{2}$, $\frac{3}{4}$, $\frac{3}{2}$; and the Simple forms of $\frac{12}{4}$, $\frac{12}{8}$, and $\frac{12}{16}$.

8.—Write a bar of twelve semiquavers, first in Triple Time, then in Compound Duple Time, then in Compound Quadruple Time. Prefix the Time-signature to each example, and group the semiquavers according to the beat.

9.—Correct the following incorrect examples, with altering the Time-signatures or adding any notes:—

RUDIMENTS EXAMINATION (SEE P. 18).

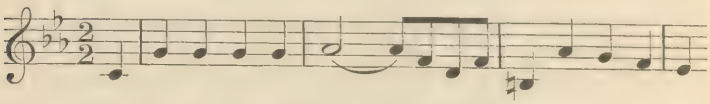
No. 2.

Specimen of Questions to be answered by Pupils before entering the Harmony Class.

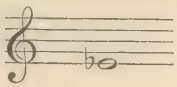
1.—Draw the Great Stave of eleven lines and place the three Clefs in their proper positions (Treble, Soprano, Alto, Tenor, and Bass).

2.—Show which five lines of the Great Stave are used for the Tenor voice, and which for the Alto.

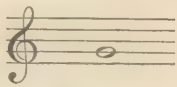
3.—Write the following example, *same pitch*, in the Bass, Tenor, Alto, and Soprano Staves, prefixing the proper clefs. Name the Key :—



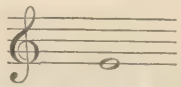
4.—Write a table of the Diatonic Intervals within the octave *above* and *below* this note :—



5.—Write a table of all the Chromatic Intervals within the octave *above* and *below* this note :—



6.—Write all the Consonant Intervals within the octave *above* and *below* this note :—



7.—Give the technical name of each degree of the Diatonic Scale, commencing with the Tonic.

8.—What is a Tetrachord ?

9.—Write the upper Tetrachord of the scale of B minor in three different ways, normal, arbitrary, and harmonic.

10.—Write an Augmented Fifth from D flat ; invert the interval and state the minor key in which the two notes are found.

VI.

GENERAL REGULATIONS.

Scholars, Exhibitioners, and Students, when they enter the College, must possess the educational and physical qualifications necessary for the class of study which they are intended to pursue.

Before entering the College, each Scholar or Exhibitioner is required to sign an Agreement binding him to obey the rules of the College, and to remain for the entire term of the Scholarship or Exhibition, except in case of illness or other unavoidable cause. Such agreement must be countersigned by the parent or guardian of the Scholar or Exhibitioner, or some other person willing to undertake the responsibility on his behalf.

Each Scholar or Exhibitioner must also present a testimonial to good character, and undergo an examination by the Medical Officer of the College.

A person becoming entitled to a Scholarship or Exhibition, who declines to accept the emoluments thereof by reason of his being able to pay for his education or maintenance, may bear the title of Honorary Scholar or Honorary Exhibitioner, or such other title as may be determined by the Council.

The College does not undertake to provide for the lodging, maintenance, or charge of any Scholar during the vacations.

A Student, before admission to the College, will be required to give such references as shall satisfy the Director; and an undertaking must be entered into by him, or on his behalf, to the satisfaction of the Director, that the Student will remain one year (3 terms) at least in the College, and will pay the fees as they become due (*see* page 18).

Students are required to give one month's notice before leaving the College.

All Pupils, whether Scholars, Exhibitioners, or Students, must attend punctually at the hour appointed for their re-

spective classes, and must on no account absent themselves from any lesson without the permission of the Director. If absent for more than three consecutive days on account of sickness, a medical certificate must be supplied.

A Report of the progress of each Pupil is drawn up at the end of each term, signed by the several Professors concerned, and by the Director, and is transmitted to the parents or guardians of the Pupil.

Any grave misconduct on the part of a Pupil will be submitted to the decision of the Executive Committee, and will subject the Pupil to dismissal, or will be otherwise dealt with as the Committee may determine.

A Pupil will not be allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, except by the written permission of the Director. A copy of every composition published with the sanction of the Director must be presented to the College Library.

Pupils leaving the College after a period of not less than three terms are entitled to a *Testamur* to residence and conduct signed by the Director.

A Pupil or past Pupil is not authorised to add the initials of the College to his name until he has gained the certificate for Associateship (A.R.C.M.) (*see* VII.).

The Pupils have, to a certain extent, access to many concerts and musical performances of the metropolis, for which privilege the Council are indebted to the generosity of the various Managers and Directors of the same.

VII.

CERTIFICATE OF PROFICIENCY.

Conditions.

A Certificate of Proficiency is granted for excellence in particular branches of music; but the Certificate may, in addition, state that the Candidate has a competent knowledge of other branches.

The Certificate is under the seal of the Corporation, and is signed by H.R.H. the President, or by one of the Vice-Presidents, in terms of the provisions of the Charter.

The holder of a Certificate of Proficiency bears the title of ASSOCIATE OF THE ROYAL COLLEGE OF MUSIC, and is entitled to place the letters A.R.C.M. after his name.

Examinations for Certificates of Proficiency take place at Easter at the College on a day which is announced by public advertisement at least 12 weeks previously, and are open to all comers, whether members of the College or not, without restriction of age.

Candidates intending to offer themselves for examination must apply on the printed form issued by the College, not less than six weeks before the date fixed for examination, and must submit satisfactory testimonials of character. A fee of five guineas is charged for the Examination, and the fee must accompany the application. This fee covers all the subjects in which a Candidate enters for examination.

Should the Candidate not satisfy the Examiners at his first Examination, he may present himself at any subsequent Examinations on payment each time of a further sum of two guineas and a half.

A person, so long as he is a Pupil of the College, will not

be allowed to enter for Examination for a Certificate of Proficiency without special permission of the College.

In the case of Scholars who are allowed to enter for Examination, the Fee will be remitted.

Regulations as to Examination for Certificate of Proficiency.

The Examiners will issue, not less than twelve weeks previous to the Examination, a list of pieces in which the Candidates will be examined.

Candidates will be required, as a test of literary proficiency to write a short essay in the Examination-room on some musical subject, of which previous notice has been given by the Examiners.

(1.) Pianoforte.

(a) Solo Performance.

Each Candidate will be required—

1. To play one or more pieces, selected by the Examiners from their published list.
2. To play a piece, selected by himself, either from the published list or otherwise.
3. To read at sight in a concerted piece.
4. To answer questions on the grammar of music, and the construction and treatment of the instrument.
5. To harmonize a given figured bass in four parts. To extemporize, to modulate, and to transpose ; also to improvise an accompaniment to a given melody.

A Candidate may, at his option, play from memory a piece chosen by the Examiners out of a list of three pieces submitted by the Candidate.

(*b*) *Teaching.*

1. To answer questions on the grammar of music and the construction of the instrument.
2. To harmonize a given figured Bass in four parts.
3. To give an outline of a course of instruction in mechanical exercises, studies, and pieces.
4. To answer questions as to the practical influence of any given standard composers upon the progress of the pupil in respect of, (*a*) technical execution, (*b*) improvement in style and expression.
5. To name studies suitable for special purposes.
6. To answer questions on position of the hands, tempo, marks of expression, rendering of ornaments, &c.
7. To answer questions on the proper method of practising the various technical departments, such as scales, arpeggios, &c.
8. To detect inaccuracies in the rendering of a composition well known to the Candidate.
9. To play a piece of moderate length chosen by himself, and guaranteed to have been learnt without assistance.
10. To read a simple piece at sight.

(2.) String Instruments.

Solo Performance.

Each Candidate will be required—

1. To play one or more pieces, selected by the Examiners from their published list.
2. To play a piece, selected by himself, either from the published list or otherwise.
3. To read at sight in a concerted piece.
4. To answer questions on the grammar of music, and the construction and treatment of the instrument.
5. To extemporize an obligato violin part to a given song; also to extemporize a melody which shall imply modulation into keys named by the Examiners.

A Candidate may, at his option, play from memory a piece chosen by the Examiners out of a list of three pieces submitted by the Candidate.

(3.) Organ.

Each Candidate will be required—

1. To play one or more pieces, selected by the Examiners from their published list.
2. To play a piece, selected by himself, either from the published list or otherwise.
3. To read a piece at sight.
4. To answer questions on the grammar of music, and the construction and treatment of the organ.
5. To harmonize a given melody in writing and on the instrument, and to play from a figured bass; also to play from four-part vocal score. To extemporize, to modulate, and to transpose.

A Candidate may, at his option, undergo examination as to his power of training a choir.

(4.) Wind Instruments.

Each Candidate will be required—

1. To play one or more pieces, selected by the Examiners from their published list.
2. To play a piece, selected by himself, either from the published list or otherwise.
3. To read at sight in a concerted piece.
4. To harmonize a figured bass in four parts. To transpose.
5. To answer questions on the grammar of music.

(5.) Solo Singing.

(*a*) *Public Singing.*

Each Candidate will be required—

1. To sing one or more pieces, selected by the Examiners from their published list.
2. To sing a piece, selected by himself, either from the published list or otherwise.
3. To read at sight.
4. To sing from memory,
5. To sustain his part at sight in a concerted piece.
6. To answer questions on the grammar of music.

A Candidate may, at his option, undergo examination as to his power of (1) playing a pianoforte accompaniment or an easy piece of music on that instrument, or (2) harmonizing a figured bass in four parts—or both.

(*b*) *Teaching Singing.*

Each Candidate will be required—

To answer questions in writing or *vivâ voce* on the mechanism and physiology of the vocal organs; on the method of teaching singing; and to undergo tests for accuracy of ear. Candidates must be able to accompany on the pianoforte. Credit will be given for transposing, knowledge of harmony, &c.

(6.) Theory of Music.

Each Candidate will be required—

1. To pass an examination in
   (*a.*) Harmony.
   (*b.*) Counterpoint, Canon, and Fugue.
   (*c.*) Instrumentation.
   (*d.*) Treatment of voices.
   (*e.*) Form.

(7.) Composition.

Each Candidate will be required—

To send in compositions of different classes and characters, including orchestral and choral works, one month before the date of the examination, also, when at the College, to work a paper set by the Examiners to show his proficiency in the technique of the art.

ASSOCIATES OF THE COLLEGE.

HOLDING CERTIFICATES OF PROFICIENCY (TO EASTER, 1889).

Name.	Residence.	Subject.	Elected.
‡Alcock, Walter G.	Twickenham	Organ	1888
*Barton, Marmaduke M.	Nottingham	Piano and Theory	1888
*Bloxham, Ada B.	Victoria, Australia	Teaching Singing	1888
†Boundy, Kate	Exeter	Theory	1887
Carter, Margaret H.	Herne Bay	Teaching Piano	1889
Catchpole, C. F. E. (*the late*)	London	French Horn	1886
†Clark, Fanny M. A.	Kensington	Teaching Singing	1888
*Cook, William W.	Lightcliffe	Piano and Theory	1888
Cross, Henry	Willesden	Singing	1887
*Culley, Arnold D.	Yarmouth	Theory and Organ	1889
*Daymond, Emily R.	Eastbourne	Piano and Theory	1887
†Everett, Willie C.	Colchester	Organ	1886
Flowers, Harry D.	Lowestoft	Organ	1889
†Fowle, Mary	Oxford	Organ	1889
*Fry, Annie Clara	London	Pianoforte	1886
*Grimson, Annie M.	Ealing	Theory and Piano	1889
†Heap, Atalanta K.	Walmer	Pianoforte	1886
*Hime, Frances M. E.	Bradford	Pianoforte	1887
Huntley, George F.	London	Organ	1888
†Jannings, Caroline O.	Doncaster	Teaching Singing	1887
*Jenkins, Margaret K.	Liverpool	Teaching Piano	1889
*Kreuz, Emil	London	Viola and Theory	1888
*Laubach, Herbert I.	Edinburgh	Flute	1887
*Macdonald, Mary C.	Chester	Pianoforte	1887
*May, Maud F.	London	Pianoforte	1889
†Moore, Margaret H.	London	Pianoforte	1888
†Moseley, Caroline	London	Theory	1889
‡Mundella, Emma	London	Pianoforte	1886
*Noble, Thomas T.	Colchester	Organ	1889
*Noble, Thomas W.	Felstead	Organ	1886
*Oldham, Edith	Dublin	Pianoforte	1887
*Osborn, Marian P.	West Kensington	Pianoforte	1889
Partridge, Frederic W.	Beckenham	Singing	1887
Pauer, Max	Cologne	Pianoforte	1886
†Philpott, Rosamond	Hammersmith	Organ	1889
*Price, Daniel	Dowlais	Singing	1888
Rowland, Alexander C.	Southampton	Double Bass	1886
*Russell, Anna Maria	Limerick	Singing	1888
*Smith, Alice M.	Taunton	Harp	1888
*Smith, Arthur W.	Windsor	Organ	1886
*Smith, Joseph	West Kensington	French Horn and Teaching Piano	1889
*Squire, William H.	Swansea	Violoncello	1889
*Sutcliffe, Jasper	Oldham	Theory and Violin	1889
Taylor, Henry	Bolton	Teaching Singing	1887
‡Thomas Adelaide L.	Battersea	Pianoforte	1886
Tozer, Augustus E.	West Brighton	Theory	1887
Wagner, Frederick	Worthing	Pianoforte	1889
Wallis, John Henry	Croydon	Teaching Piano	1889
*Wood, Charles	Armagh	Theory and Composition	1889

* Formerly Scholar of the Royal College of Music.

† Formerly Student of the Royal College of Music.

‡ Formerly Scholar of the National Training School for Music.

VIII.

FORMS.

(1.)

FORM OF ANNUAL SUBSCRIPTION.

I , of , in the county of , undertake to subscribe pounds a year to the Royal College of Music, to be applied by the Council to such purposes for the benefit of the College as they may think fit.

(2.)

FORM OF DONATION.

I , of , in the county of , give pounds to the Royal College of Music as a donation, to be applied by the Council to such purposes for the benefit of the College as they may think fit.

(3.)

DEED OF FOUNDATION OF OPEN SCHOLARSHIP.

To all to whom these presents may come, I , of , in the county of , send greeting.

Whereas I have paid the sum of to the Royal College of Music, now I hereby declare that I have paid the said sum for the purpose of founding a Scholarship at the said College, to be called the Scholarship.

The Scholarship is intended to be open to all persons [being subjects of Her Majesty] or [being subjects of Her Majesty or not] to be held by each Scholar for such time as may be provided by the rules of the College.

The Scholarship is to be obtainable only by open competition according to the rules of the College for the time being in force relating to open Scholarships.

The scholar during the time of his holding the Scholarship is to be entitled to education [and maintenance] during the collegiate year.

(4.)

DEED OF FOUNDATION OF LOCAL (CLOSE) SCHOLARSHIP.

To all to whom these presents may come, I of , in the county of send greeting.

Whereas I have paid the sum of to the Royal College of Music, now I hereby declare that I have paid the said sum for the purpose of founding a local Scholarship at the said College, to be called the Scholarship.

The Scholarship is intended to be for the benefit of persons who are qualified in some one of the following ways:—

(1) *Who were born in ; or*

(2) *Who were resident in , during the five years immediately preceding the Preliminary Examination;*

(3) *Who are children of parents one or both of whom have resided in during the five years immediately preceding the Preliminary Examination;*

and to be held by each scholar for such time as may be provided by the rules of the College.

The Scholarship is obtainable only by competition amongst such qualified persons according to the rules of the College for the time being in force relating to local Scholarships.

The Scholar during the time of his holding the Scholarship, is to to be entitled to education [and maintenance] during the collegiate year.

If on the occasion of any vacancy in the above Scholarship, no one of the candidates is found by the Examiners to display such excellence as to entitle him to a Scholarship, the College may declare the Scholarship for that vacancy to be an open Scholarship, and may deal with the same accordingly.

(5.)

FORM OF FOUNDATION OF EXHIBITION.

I give ***pounds to the Royal College of Music,*** *on condition that they found an Exhibition, to be called the* ***Exhibition, and for the purposes of such Exhibition they shall apply annually the sum of*** *being an amount equal to the income of the sum so given at* ***three per cent.***

[*towards the expense of educating or maintaining a Pupil to be selected by the Board of Professors, provided that the same Pupil shall not be entitled to hold such Exhibition for more than* ***years***] ; *or*

[*for the purpose of buying books or other prizes to be distributed amongst the most deserving Pupils of the College in such manner* ***as the Council of the College may direct***] ; *or*

[*for such purposes for the benefit of the Pupils of the College* ***as the Council may direct***].

(6.)

FORM OF BEQUEST TO THE ROYAL COLLEGE OF MUSIC.

I bequeath to the Royal College of Music, to be paid free of legacy duty out of such part of my personal estate as is by law applicable to charitable purposes, and in priority to other ***payments thereout, the sum of*** *pounds, to be applied by the Council of the said College to the purposes thereof, in* ***such manner as the Council may determine.***

Note.—These forms are intended as suggestions only, and are not meant to restrict the intentions of the donors.

This Prospectus is subject to alteration from time to time with the exception that the rights of existing holders of Scholarships and Exhibitions will be preserved.

By Order of the Council,

CHARLES MORLEY,

March, 1890. *Hon. Secretary.*

WESTMINSTER :
PRINTED BY NICHOLS AND SONS,
25, PARLIAMENT STREET.

THE

ROYAL COLLEGE OF MUSIC,

KENSINGTON GORE,

LONDON, S.W.

INCORPORATED BY ROYAL CHARTER, 1883.

President,

H.R.H. THE PRINCE OF WALES, K.G.

Director,

SIR GEORGE GROVE, D.C.L., LL.D.

GENERAL REGULATIONS.

Scholarships	**See p.**	**12**
Paying Students	„	19

[*April*, 1891.]

THE

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[*April*, 1891.]

CONTENTS.

	Page
Governing Body	3
Honorary Officers	6
Administration	6
Professors and Teachers	7
Objects of the College	10
Site of the College	10
Constitution and Government	11
Scholarships	12
Open Scholarships	12
Close or Local Scholarships	14
Exhibitions	16
Prizes	17
Paying Students	19
Course of Instruction	19
Examinations	21
Terms	21
Lodgings	22
Library	22
Rudiments Examination	24
General Regulations	26
Certificate of Proficiency	28
List of Associates of the College (A.R.C.M.)	33
Forms of Subscription, &c.	34

THE ROYAL COLLEGE OF MUSIC.

Governing Body.

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Vice-Presidents.

H.R.H. THE DUKE OF EDINBURGH, K.G.
H.R.H. THE DUKE OF CONNAUGHT, K.G.
H.R.H. THE PRINCE CHRISTIAN, K.G.
ARCHBISHOP OF CANTERBURY.
ARCHBISHOP OF YORK.
DUKE OF ABERCORN.
DUKE OF WESTMINSTER, K.G.
EARL OF STRATHMORE.
EARL OF DYSART.
EARL OF ROSEBERY.
EARL SPENCER, K.G.
EARL CADOGAN.
EARL OF LATHOM.
LORD CHARLES BRUCE.
LORD ABERDARE, G.C.B.
LORD COLERIDGE.
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LORD HERSCHELL.
LORD REVELSTOKE.
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RIGHT HON. W. H. SMITH, M.P.
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SIR FREDERIC LEIGHTON, BART., P.R.A.
MR. ALDERMAN COTTON.
T. H. HUXLEY, ESQ., LL.D., F.R.S

Council.

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H.R.H. THE PRINCE CHRISTIAN, K.G.
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LORD THRING, K.C.B.
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SIR JOHN STAINER, MUS. DOC.
JOSEPH BARNBY, ESQ.
THOMAS P. CHAPPELL, ESQ.
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HENRY LESLIE, ESQ.
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CHARLES MORLEY, ESQ.
KELLOW J. PYE, ESQ.
JOHN RUTSON, ESQ.
C. B. STUART WORTLEY, ESQ., M. P.

Executive Committee.

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H.R.H. THE PRINCE CHRISTIAN, K.G.
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LORD THRING, K.C.B.
RIGHT HON. A. J. MUNDELLA, M.P.
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C. B. STUART WORTLEY, ESQ., M.P.

Finance Committee.

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H.R.H. THE DUKE OF EDINBURGH, K.G.
DUKE OF WESTMINSTER, K.G.
LORD CHARLES BRUCE.
LORD THRING, K.C.B.
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SAMSON FOX, ESQ., M. Inst. C.E.
HORACE FARQUHAR, ESQ.
E. W. HAMILTON, ESQ., C.B.

Honorary Officers.

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THOMAS P. CHAPPELL, ESQ.

HONORARY AUDITOR.

SIR CHARLES LISTER RYAN, K.C.B., COMPTROLLER AND AUDITOR-GENERAL.

HONORARY MEDICAL OFFICERS.

Consulting Physician.

DR. GEORGE JOHNSON, F.R.S., 11, Savile Row, W.

Physician.

DR. GERALD HARPER, 40, Curzon Street, Mayfair, W.

HONORARY SECRETARY.

CHARLES MORLEY, ESQ.

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DIRECTOR.

SIR GEORGE GROVE, D.C.L., LL.D.

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MR. GEORGE WATSON.

MATRON.

MRS. THURSTON THOMPSON.

Bankers.

THE BANK OF ENGLAND.
THE LONDON AND WESTMINSTER BANK, LIMITED.

Professors and Teachers.

Those marked with an asterisk are Members of the Board of Professors.

Singing.

*MR. ALFRED BLUME.
*MR. ALBERT VISETTI.
MR. HENRY BLOWER.
MR. GUSTAVE GARCIA.
MISS GERTRUDE MAYFIELD.
MR. SAMUEL P. MUSSON, A.R.C.M. (formerly Scholar).
MR. DANIEL PRICE, A.R.C.M. (formerly Scholar).

Choral and Sight Singing, Music Class, &c.

*MR. WALTER PARRATT, Mus. Bac. Oxon.
MR. JOHN FOSTER.
MR. F. J. READ.

Pianoforte.

*MR ERNST PAUER.
*MR. FRANKLIN TAYLOR.
MR. ALGERNON ASHTON.
MR. JOHN FRANCIS BARNETT.
MR. M. M. BARTON, A.R.C.M. (formerly Scholar).
MR. FREDERIC CLIFFE.
MR. JOHN A. St. O. DYKES.
MR. R. HENSELER.
MR. STEPHEN KEMP.
MR. GRAHAM P. MOORE.
MR. HERBERT SHARPE.

Organ.

*MR. WALTER PARRATT, Mus. Bac. Oxon.
DR. F. E. GLADSTONE, Mus. Doc. Cantab.
MR. JAMES HIGGS, Mus. Bac. Oxon.
MR. W. STEVENSON HOYTE.
DR. C. HARFORD LLOYD, M.A., Mus. Doc. Oxon.
MR. THOMAS T. NOBLE, A.R.C.M. (formerly Scholar).

Violin and Viola.

*MR. HENRY HOLMES.
MR. RICHARD GOMPERTZ.
MR. ALFRED BURNETT.
MR. H. HAYDN INWARDS (formerly Scholar).

Violoncello.

MR. EDWARD HOWELL.

Double Bass.

MR. A. C. WHITE.

Clarinet.

MR. HENRY LAZARUS.

Oboe.

MR. GEORGE HORTON.

Flute.

MR. W. LEWIS BARRETT.

Bassoon.

MR. WILLIAM B. WOTTON.

Horn.

MR. THOMAS E. MANN.

Trumpet.

MR. THOMAS HARPER.

Trombone.

MR. SAMUEL MILLAR.

Harp.

MR. JOHN THOMAS (PENCERDD GWALIA).

Military Music.

MR. CHARLES GODFREY.

Composition.

*DR. C. HUBERT H. PARRY, M.A., MUS. DOC. CANTAB. & OXON.
*DR. C. VILLIERS STANFORD, M.A., MUS. DOC. CANTAB. & OXON.

Counterpoint.

*DR. J. F. BRIDGE, MUS. DOC. OXON.

Gregorian Counterpoint and Accompaniment.

MR. W. S. ROCKSTRO.

Harmony.

*DR. J. F. BRIDGE, Mus. Doc. Oxon.
MR. A. J. CALDICOTT, Mus. Bac. Cantab.
DR. F. E. GLADSTONE, Mus. Doc. Cantab.
MR. JAMES HIGGS, Mus. Bac. Oxon.
DR. C. HARFORD LLOYD, M.A., Mus. Doc. Oxon.
MR. CHARLES WOOD, Mus. Bac. Cantab., A.R.C.M. (formerly Scholar).

History of Music.

*DR. C. HUBERT H. PARRY, M.A., Mus. Doc. Cantab. & Oxon.

Declamation.

MR. JOHN MILLARD.

Deportment.

MR. B. SOUTTEN.

Italian.

SIGNOR PERINI.

Operatic Class.

*DR. C. VILLIERS STANFORD, M.A., Mus. Doc. Cantab. & Oxon.
*MR. ALBERT VISETTI.

Ensemble Class (Chamber Music).

*MR. HENRY HOLMES.
MR. RICHARD GOMPERTZ.

Ensemble Class (Wind Instrument).

*DR. C. VILLIERS STANFORD, M.A., Mus. Doc. Cantab. & Oxon.

Ensemble Class (Vocal).

*MR. ALBERT VISETTI.

Orchestral Practice.

*MR. HENRY HOLMES.
*DR. C. VILLIERS STANFORD, M.A., Mus. Doc. Cantab. & Oxon.

THE OBJECTS OF THE COLLEGE.

The purpose for which the College is founded is the advancement of the Art and Science of Music in the British Empire: (1) by affording systematic musical instruction of the highest class to pupils, both professional and amateur, of both sexes; (2) by awarding Certificates of Proficiency, Titles, and Academical Degrees, to all persons, whether educated in the College or not, who may prove themselves worthy of such distinction; (3) by becoming a centre of musical study for the nation, to which other musical bodies may be affiliated; and (4) generally by taking such steps as the Council may from time to time think fit for promoting the interests of Music and Musicians, and for otherwise advancing the study of Music.

THE SITE OF THE COLLEGE.

The College was opened by H.R.H. the Prince of Wales, on May 7, 1883. It is situated in Kensington Gore, London, S.W., on the west of the Royal Albert Hall, in the building presented to the Prince of Wales by the late Sir C. J. Freake, Bart. It is at equal distances from the three stations of South Kensington, Gloucester Road, and High Street, Kensington, on the Metropolitan and District Railways.

Mr. Samson Fox, of Leeds, has most generously presented to the College a sum of £45,000 to defray the expenses of a new building to meet the increased requirements of the Institution. This is erected on a site adjacent to the Royal Albert Hall which has been granted by Her Majesty's Commissioners on their South Kensington estate, and is expected to be completed in 1892.

CONSTITUTION AND GOVERNMENT.

The College is incorporated by Royal Charter, granted 23rd May, 1883. It is governed by a President and Council, acting through an Executive and a Finance Committee, a Director, Board of Professors, and Staff of Teachers, with Registrar and other Officials.

DONORS AND SUBSCRIBERS.

Under the Charter each donor of £50—whether as an individual, or as the chosen representative of a corporate body, company, or firm—and each annual subscriber of £10 10*s.* and upwards, is a member of the Corporation of the Royal College of Music, and in that capacity may attend the general meetings, and share in all other privileges conferred by the Charter on Members of the Corporation.

ACCOUNTS.

The financial year of the College extends from the 1st May to the 30th April. The Annual Accounts, to the latter date, are audited by the Honorary Auditor, and presented with the Report of the Council to the Annual General Meeting of the Corporation.

PUPILS.

The College is open to pupils of both sexes. The pupils consist of—

SCHOLARS, and
PAYING STUDENTS, of whom some are
EXHIBITIONERS.

SCHOLARSHIPS.

Scholarships are gained by competition, and entitle the holder to a thorough and systematic free education in theoretical and practical music.

The Scholarships as a rule are tenable for a period of three years and are of the value of £40 a year. But a Scholarship may be terminated by the Council at any time, should the Council consider the health, progress, or conduct of the scholar to be unsatisfactory; or the period may be extended should the ability and circumstances of the scholar be considered by the Council to warrant such extension.

Candidates for Scholarships are eligible up to the following ages, which must not be exceeded at the date of their Preliminary Examination :—

Composition, Males and Females 21.
Pianoforte, Males 18, Females 19.
Organ, Males 19, Females 20.
Harp, Males 18, Females 19.
Violin and other Stringed Instruments, Males and Females 18.
Wind Instruments, Males not less than 17.
Singing, Males between the ages of 18 and 23 ; Females between those of 17 and 22.

The Preliminary Examiners have instructions not to send up Candidates in the Instrumental Departments of too tender age, unless in very exceptional cases.

The Scholarships are of two classes :—

(1.) Open Scholarships.
(2.) Close or Local Scholarships.

(1.) OPEN (FREE) SCHOLARSHIPS.

These Scholarships, except when otherwise prescribed, are open to all classes of Her Majesty's subjects within the stated ages, and are obtainable by competitive examination only, of which due notice is given from time to time.

A certain number of the Open Scholarships provide not only for the musical education, but also for the maintenance of the Scholar during the College Terms.

When a Scholarship is declared to be open for competition, due public notice thereof is given by advertisement and otherwise, and a Preliminary Examination is held locally with the view of previously testing the candidates, and selecting those whose qualifications are such as to give them a reasonable prospect of success. Those Candidates only who may be selected at such Preliminary Examination will be allowed to attend the Final Examination.

There is no fee payable by Candidates attending the Preliminary Examination, but a fee of One Guinea must be paid by every Candidate who attends the Final Examination, which is held at the College.

There are fifty Open Scholarships, some of which provide maintenance during the College terms as well as education.

These include :—

The Courtenay Scholarship,

founded by Miss Courtenay, in memory of her brother, Frank Courtenay, Esq.

The Wilson Scholarship,

by the late Sir Erasmus Wilson, F.R.S., F.R.C.S.

The Morley Scholarship,

by the late Samuel Morley, Esq., M.P., Howard Morley, Esq., and Charles Morley, Esq.

The Elizabeth Pringle Memorial Scholarship,

by Lady Harvey, of Langley Park, Slough, in memory of her mother, Lady Elizabeth Pringle.

Vacancies in the Open Scholarships are announced about November in each year.

(2.) CLOSE OR LOCAL (FREE) SCHOLARSHIPS.

These Scholarships are founded by the gift of a certain sum of money, and, according to the foundation, provide either musical education or musical education and maintenance during the College terms. They are obtainable by competition only, on the same conditions of age, &c., as the Open Scholarships (see p. 12) ; may bear such name as the donor may desire, and be confined to natives of a locality, or be otherwise restricted at the wish of the donor, subject to the approval of the Council.

A Preliminary Examination is held in the locality, but the Final Examination takes place at the College. In the case of Colonial Scholarships the Examination in the locality is Final. If no Candidate reaches the required standard of excellence, the funds of the Scholarship will be applied to the general purposes of the College, until such time as a sufficiently qualified Candidate is elected.

The following Local Scholarships, providing both musical education and maintenance during the College terms, have been founded :—

The South Province of Victoria Scholarship,

by the Hon. Sir William J. Clarke, Bart., Melbourne, Victoria, for natives of Victoria.

The South Australian Scholarship,

by Sir Thomas Elder, Adelaide, South Australia, for natives of South Australia.

The Montreal Scholarship,

by two gentlemen of Montreal, at the instance of H.R.H. Princess Louise, for natives of the city of Montreal, Canada, and of the neighbourhood thereof, and for residents in the same district of not less than five years' standing.

The Gilstrap Scholarship,

by Sir William Gilstrap, Bart., of Fornham Hall, Bury St. Edmunds, for natives of Suffolk, and for residents therein for five years; or, failing them, for natives of Nottingham, and for residents therein for five years; or, failing them, for Open Competition.

The Liverpool Scholarship,

by subscription, for residents in Liverpool, or within twelve miles thereof in the county of Lancaster.

The Heywood-Lonsdale Scholarship,

by A. P. Heywood-Lonsdale, Esq., formerly of Gredington, Whitchurch, now of Shavington, Market Drayton, for residents in Shropshire of not less than five years' standing.

The Whitcombe-Portsmouth Scholarship,

by Alderman J. G. Whitcombe, late Mayor of Portsmouth, and other donors, for natives of the Portsea Island, and for residents therein of not less than five years' standing.

The Norfolk and Norwich Scholarship,

by subscription, for natives of the county of Norfolk, or the county of the city of Norwich, and for residents therein of not less than five years' standing.

The Royal Amateur Orchestral Society Scholarship,

by subscription, for persons belonging to some one of the following classes :—

(1.) Sons or daughters of performing members of the Royal Amateur Orchestral Society.

(2.) Relatives of performing members of the Royal Amateur Orchestral Society, in some degree not more distant than that of second cousin.

(3.) Who are recommended by one or more of the performing members of the Royal Amateur Orchestral Society.

N.B.—This scholarship is at present for tuition only, and has no maintenance attached.

The Bristol Scholarship,

by subscription, for natives of the city and county of Bristol, or the counties of Gloucester, Somerset, Wilts, or Dorset, and for residents therein for not less than five years' standing.

N.B.—This scholarship is at present for tuition only, and has no maintenance attached.

EXHIBITIONS.

Exhibitions may be created from time to time by the College, or by individuals or Corporations, under such conditions as the Council may determine.

The Savage Club Exhibition (£40)

has been founded by the Savage Club for the purpose of granting by competition free musical education to persons who belong to some one of the following classes :—

(1.) Who are sons or daughters of Members of the Savage Club.

(2.) Who are relatives of Members of the Savage Club, in some degree not more distant than that of second cousin.

(3.) Who are sons or daughters of persons qualified to be elected as Members of the Savage Club.

The Council Exhibitions.

The Exhibitions voted by the Council last for one year, and are as follows :—

(1.) *Entrance, three in all.*

Value £10 each per annum, competed for by Students on entrance at the commencement of a term.

(2.) *For Students of three terms standing, three in all.*

Value £15 each per annum, competed for at the end of a term.

(3.) *For Students of six terms standing, three in all (annual).*

Value £20 each, competed for at the end of a term.

The Uppingham School Exhibition,

£20 annual value, by the Uppingham School, for Students in Instrumental Music or Composition of nine terms standing.

The Charlotte Holmes Exhibition,

£15 annual value, for Students of nine terms standing.

PRIZES.

Prizes are from time to time offered for competition to Pupils in the College.

The Hopkinson Gold Medal (annual) for Pianoforte playing.

Messrs. Brinsmead & Sons give a Piano to be competed for by piano players, once in three years.

The next competition will be in 1893.

Prizes (*continued*).

Messrs. Silvani & Smith give a Wind Instrument to be competed for by pupils once in three years. The first competition will take place in July, 1891.

The London Musical Society's Annual Prize for singing, value £3 3*s*.

The Worshipful Company of Musicians give a Silver Medal once in three years to the most distinguished pupil in the College, selected by the Director.

Miss Moody of Salisbury gives £60 towards the Scholars' Maintenance Fund for the year 1891-92.

Signature of Applicant if over age, or of Parent or Guardian if under age . . . . _____

Date _____

To the Registrar,
Royal College of Music,
Kensington Gore, London, S.W.

N.B.—The Fee for the Entrance Examination is One Guinea; A Cheque, Post Office Order, or Cash for this amount must accompany this Form.

PAYING STUDENTS.

Students are examined on entering the College, the object of the Examination being to ascertain their qualifications and degree of their proficiency. Specimens of the Paper work will be found at pages 24, 25.

The fee for the Entrance Examination is one guinea, which must be forwarded with the printed form of application issued by the College.

Students are not admitted for a shorter period than one year, viz. three terms. Admission can take place at the beginning of a term, or at the half-term. Students entering at a half-term must remain three terms and a half.

Persons entering the College as Students are expected to take up the regular course of instruction as lessons are not given in single subjects.

The education fee is £40 per annum, payable in three equal instalments of £13 6*s.* 8*d.* before the first lesson of each term is given.

It is open to any person to provide or assist the education of a Student by paying the fees, either wholly or in part.

There is no limit to the age of Students.

COURSE OF INSTRUCTION.

The full course of instruction in the College occupies at least three years, and may, in the case of Scholars, be further extended with the sanction of the Council. On the other hand, a Scholarship may be terminated at any time by the Council should the progress or conduct of the Scholar be unsatisfactory.

Students are not admitted for a shorter period than one year (three terms).

The following are the subjects of study :—

Composition.

Harmony and Counterpoint.

Organ.
Choir Training.
Plain Song.
Pianoforte.
Solo singing.
Choral singing.
Operatic singing.
Sight singing, music-dictation, &c.
Harp.
Violin.
Viola.
Violoncello.
Double bass.
Wind instruments.
Declamation.
Deportment and Dramatic Action.
Italian.
Concerted music (instrumental and vocal).
Orchestral practice, including playing from score.
The History of Music, and other subjects relating to Music.

From the above subjects a Student may adopt the following course, or a part of it, with the consent of the Director:—

Weekly Schedule.

1. *Principal Study.*—Two lessons of one hour each (in conjunction with two other students) in either singing, violin, viola, violoncello, double bass, piano, organ, harp, wind instrument, or Composition (the last if sufficiently advanced in Harmony).

2. *Second Study.*—One lesson of one hour in one of the various branches named in the preceding section. (See note as to taking Second Study on Specimen of Rudiments Examination paper No. 1.)

3. *Harmony.*—One lesson of one hour in class. This is obligatory unless under very special circumstances.

4. *Counterpoint or Composition.*—One lesson of one hour in class, after the Pupil has passed the requisite grade in Harmony.

5. *Italian.*—One lesson of one hour in class; provided that singing is taken as principal study, and that the Pupil is sufficiently advanced.

6. *Declamation.*—One lesson of one hour in class; provided that singing is taken as principal study, and that the Pupil is sufficiently advanced.

7. *Sight singing, dictation, &c.*—One lesson of forty-five minutes.

8. *Choral Singing.*—One lesson of one hour and a half.

9. *Oratorio and Opera Singing.*—One lesson of not less than an hour each.

10. *Ensemble Playing.*—Two hours' practice in class if sufficiently advanced.

11. *Orchestral Practice.*—Two hours, twice a week, if sufficiently advanced.

12. *Deportment.*—One lesson of an hour, if considered advisable.

13. *History of Music.*—Lectures, four in the term, as announced from time to time.

14. *Music Class.*—One lesson of three-quarters of an hour.

EXAMINATIONS, &c.

Scholars, Exhibitioners, and Students are examined as follows:—

at the end of each term by Professors of the College;
and at the end of each College year (about April) by Examiners specially appointed.

TERMS.

The College year consists of three terms, each of about 13 weeks, including Examinations, as follows:—

1. First, or Midsummer Term, beginning about the 1st of May.

2. Second, or Christmas Term, beginning about the 27th of September.
3. Third, or Easter Term, beginning about the 10th of January.

Notice of the precise date of the beginning and ending of each term, of the vacations, of extra holidays, if any, and of the daily hours of instruction, will be given from time to time by the Director.

LODGINGS, &c.

There is no accommodation for residence in the College, but provision is made, under the supervision of the authorities of the College, for the board and residence during term-time of the holders of those Scholarships which include maintenance, in houses approved by the Council. These houses are also available on such payment as may be fixed by the Council, and, so far as the accommodation may extend, for the holders of Scholarships which do not include maintenance, and also for Students who, not being resident in London, may desire to be accommodated in them.

The cost of board and residence amounts to £20 for each term, including dinners, which are provided at the College when necessary.

Pupils who are not boarders can also dine at the College at fixed charges.

The Alexandra House adjoining the College was erected by the liberality of Sir Francis Cook, Bart., for the accommodation of Female Students in Art, Music, and Science, under the patronage of H.R.H. the Princess of Wales, and is available as a residence for Female Pupils of the College. Terms can be obtained from Miss Palmer, at the Alexandra House, Kensington Gore, S.W.

LIBRARY.

The Library contains that of the Sacred Harmonic Society, which on the dissolution of that body in 1882 was purchased by Sir Augustus Adderley, K.C.M.G., and presented to the

College; and the Library of the Antient Concerts, presented by Her Majesty the Queen in 1884 ; and is continually being increased by presents, purchases, and bequests. The Pupils have access thereto under proper regulations.

The College Concerts

are held fortnightly during the terms, in the CONCERT ROOM of the ALEXANDRA HOUSE, adjoining the College. Public Concerts of both Chamber and Orchestral Music are occasionally given, and an Opera has been publicly produced in each of the past six years:—

1885, Figaro (Acts I. and II.): Mozart.
1886, The Water-Carrier: Cherubini.
1887, Der Freischütz: Weber.
1888, The Merry Wives of Windsor: Nicolai.
1889, The Taming of the Shrew: Goetz.
1890, Così fan tutte: Mozart.

Annual Subscribers to the College have tickets for the College Concerts sent to them regularly.

RUDIMENTS EXAMINATION (see p. 19).

No. 1.

Specimen of Questions to be answered by Pupils on entering the College before taking up a second study.

1.—Write out eight different kinds of Notes, beginning with the Breve, and ending with the Semi-demisemiquaver. Place under each note its corresponding rest.

2.—Write a dotted Minim, a double-dotted Crotchet, and a dotted Crotchet rest, and give the value of each in demisemiquavers.

3.—Write a table of Key-signatures, stopping at seven sharps and seven flats; and name the two Keys, major and minor, for each signature.

4.—Write the Augmented Seconds which occur in the harmonic form of the minor scales whose signatures are three flats, one sharp, and four sharps.

5.—Write a table of Time-signatures in Duple, Triple, and Quadruple Time, *Simple and Compound*, and after each signature add the note or dotted note which is equivalent in value to *one* beat.

6.—Describe the difference between Simple and Compound Time.

7.—Give the Compound forms of $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$; and the Simple forms of $\frac{12}{4}$, $\frac{12}{8}$, and $\frac{12}{16}$.

8.—Write a bar of twelve semiquavers, first in Triple Time, then in Compound Duple Time, then in Compound Quadruple Time. Prefix the Time-signature to each example, and group the semiquavers according to the beat.

9.—Correct the following incorrect examples, with altering the Time-signatures or adding any notes:—

RUDIMENTS EXAMINATION (see p. 19).

No. 2.

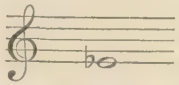
Specimen of Questions to be answered by Pupils before entering the Harmony Class.

1.—Draw the Great Stave of eleven lines and place the three Clefs in their proper positions (Treble, Soprano, Alto, Tenor, and Bass).

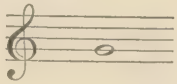
2.—Show which five lines of the Great Stave are used for the Tenor voice, and which for the Alto.

3.—Write the following example, *same pitch*, in the Bass, Tenor, Alto, and Soprano Staves, prefixing the proper clefs. Name the Key :—

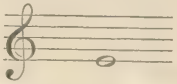
4.—Write a table of the Diatonic Intervals within the octave *above* and *below* this note :—



5.—Write a table of all the Chromatic Intervals within the octave *above* and *below* this note :—



6.—Write all the Consonant Intervals within the octave *above* and *below* this note :—



7.—Give the technical name of each degree of the Diatonic Scale, commencing with the Tonic.

8.—What is a Tetrachord?

9.—Write the upper Tetrachord of the scale of B minor in three different ways, normal, arbitrary, and harmonic.

10.—Write an Augmented Fifth from D flat; invert the interval, and state the minor key in which the two notes are found.

GENERAL REGULATIONS.

Scholars, Exhibitioners, and Students, when they enter the College, must possess the educational and physical qualifications necessary for the class of study which they are intended to pursue.

Before entering the College, each Scholar or Exhibitioner is required to sign an Agreement binding him to obey the rules of the College, and to remain for the entire term of the Scholarship or Exhibition, except in case of illness or other unavoidable cause. Such agreement must be countersigned by the parent or guardian of the Scholar or Exhibitioner, or some other person willing to undertake the responsibility on his behalf.

Each Scholar or Exhibitioner must also present a testimonial to good character, and undergo an examination by the Medical Officer of the College.

A person becoming entitled to a Scholarship or Exhibition, who declines to accept the emoluments thereof by reason of his being able to pay for his education or maintenance, may bear the title of Honorary Scholar or Honorary Exhibitioner, or such other title as may be determined by the Council.

The College does not undertake to provide for the lodging, maintenance, or charge of any Scholar during the vacations.

A Student, before admission to the College, will be required to give such references as shall satisfy the Director; and an undertaking must be entered into by him, or on his behalf, to the satisfaction of the Director, that the Student will remain one year (3 terms) at least in the College, and will pay the fees as they become due (*see* page 19).

Students are required to give one month's notice before leaving the College.

All Pupils, whether Scholars, Exhibitioners, or Students, must attend punctually at the hour appointed for their respective classes, and must on no account absent themselves

from any lesson or examination without the permission of the Director. If absent for more than three consecutive days on account of sickness, a medical certificate must be supplied.

All pupils, whether in First or Second Study, must remain in the teaching room for one hour, that is for 40 minutes in addition to their own individual lesson.

A Report of the progress of each Pupil is drawn up at the end of each term, signed by the several Professors concerned, and by the Director, and is transmitted to the parents or guardians of the Pupil.

Any grave misconduct on the part of a Pupil will be submitted to the decision of the Executive Committee, and will subject the Pupil to dismissal, or will be otherwise dealt with as the Committee may determine.

A Pupil will not be allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, except by the written permission of the Director. A copy of every composition published with the sanction of the Director must be presented to the College Library.

Pupils leaving the College after a period of not less than three terms are entitled to a *Testamur* to residence and conduct signed by the Director.

A Pupil or past Pupil is not authorised to add the initials of the College to his name until he has gained the certificate for Associateship (A.R.C.M.); (*see* page 28).

The Pupils have, to a certain extent, access to many concerts and musical performances of the metropolis, for which privilege the Council are indebted to the generosity of the various Managers and Directors of the same.

CERTIFICATE OF PROFICIENCY.

CONDITIONS.

A Certificate of Proficiency is granted for excellence in particular branches of music; but the Certificate may, in addition, state that the Candidate has a competent knowledge of other branches.

The Certificate is under the seal of the Corporation, and is signed by H.R.H. the President, or by one of the Vice-Presidents, in terms of the provisions of the Charter.

The holder of a Certificate of Proficiency bears the title of ASSOCIATE OF THE ROYAL COLLEGE OF MUSIC, and is entitled to place the letters A.R.C.M. after his name.

Examinations for Certificates of Proficiency take place at Easter at the College on a day which is announced by public advertisement at least 12 weeks previously, and are open to all comers, whether members of the College or not, without restriction of age.

Candidates intending to offer themselves for examination must apply on the printed form issued by the College, not less than six weeks before the date fixed for examination, and must submit satisfactory testimonials of character. A fee of five guineas is charged for the Examination, and the fee must accompany the application. This fee covers all the subjects in which a Candidate enters for examination.

Should the Candidate not satisfy the Examiners at his first Examination, he may present himself at any subsequent Examinations on payment each time of a further sum of two guineas and a half.

A person, so long as he is a Pupil of the College, will not be allowed to enter for Examination for a Certificate of Proficiency without special permission of the College.

In the case of Scholars who are allowed to enter for Examination, the Fee will be remitted.

REGULATIONS AS TO EXAMINATION FOR CERTIFICATE OF PROFICIENCY.

The College will issue, not less than twelve weeks previous to the Examination, a list of pieces in which the Candidates will be examined.

Candidates will be required, as a test of literary proficiency to write a short essay in the Examination-room on some musical subject, of which previous notice is given in the Syllabus of the Examination.

(1.) PIANOFORTE.

(a) Solo Performance.

Each Candidate will be required—

1. To play one or more pieces, selected by the Examiners from the published list.
2. To play a piece, selected by himself, either from the published list or otherwise.
3. To read at sight in a concerted piece.
4. To answer questions on the grammar of music, and the construction and treatment of the instrument.
5. To harmonize a given figured bass in four parts. To extemporize, to modulate, and to transpose ; also to improvise an accompaniment to a given melody.

A Candidate may, at his option, play from memory a piece chosen by the Examiners out of a list of three pieces submitted by the Candidate.

(b) Teaching.

1. To answer questions on the grammar of music and the construction of the instrument.
2. To harmonize a given figured Bass in four parts.
3. To give an outline of a course of instruction in mechanical exercises, studies, and pieces.

4. To answer questions as to the practical influence of any given standard composers upon the progress of the pupil in respect of, (*a*) technical execution, (*b*) improvement in style and expression.
5. To name studies suitable for special purposes.
6. To answer questions on position of the hands, tempo, marks of expression, rendering of ornaments, &c.
7. To answer questions on the proper method of practising the various technical departments, such as scales, arpeggios, &c.
8. To detect inaccuracies in the rendering of a composition well known to the Candidate.
9. To play a piece of moderate length chosen by himself, and guaranteed to have been learnt without assistance.
10. To read a simple piece at sight.

(2.) STRING INSTRUMENTS.

Solo Performance.

Candidate will be required—

1. To play one or more pieces, selected by the Examiners from the published list.
2. To play a piece, selected by himself, either from the published list or otherwise.
3. To read at sight in a concerted piece.
4. To answer questions on the grammar of music, and the construction and treatment of the instrument.
5. To extemporize an obligato violin part to a given song; also to extemporize a melody which shall imply modulation into keys named by the Examiners.

A Candidate may, at his option, play from memory a piece chosen by the Examiners out of a list of three pieces submitted by the Candidate.

(3.) ORGAN.

Each Candidate will be required—

1. To play one or more pieces, selected by the Examiners from the published list.
2. To play a piece, selected by himself, either from the published list or otherwise.
3. To read a piece at sight.

4. To answer questions on the grammar of music, and the construction and treatment of the organ.
5. To harmonize a given melody in writing and on the instrument, and to play from a figured bass; also to play from four-part vocal score. To extemporize, to modulate, and to transpose.

A Candidate may, at his option, undergo examination as to his power of training a choir.

(4.) WIND INSTRUMENTS.

Each Candidate will be required—

1. To play one or more pieces, selected by the Examiners from the published list.
2. To play a piece, selected by himself, either from the published list or otherwise.
3. To read at sight in a concerted piece.
4. To harmonize a figured bass in four parts. To transpose.
5. To answer questions on the grammar of music.

(5.) SINGING.

(a) Public Singing.

Each Candidate will be required—

1. To sing one or more pieces, selected by the Examiners from the published list.
2. To sing a piece, selected by himself, either from the published list or otherwise.
3. To read at sight.
4. To sing from memory.
5. To sustain his part at sight in a concerted piece.
6. To answer questions on the grammar of music.

A Candidate may, at his opinion, undergo examination as to his power of (1) playing a pianoforte accompaniment or an easy piece of music on that instrument, or (2) harmonizing a figured bass in four parts—or both.

(b) Teaching Singing.

Each Candidate will be required—

To answer questions in writing or *viva voce* on the mechanism and physiology of the vocal organs; on the method of teaching singing; and to undergo tests for accuracy of ear. Candidates must be able to accompany on the pianoforte. Credit will be given for transposing, knowledge of harmony, &c.

(6.) THEORY OF MUSIC.

Each Candidate will be required—

1. To pass an examination in
   (*a.*) Harmony.
   (*b.*) Counterpoint, Canon, and Fugue.
   (*c.*) Instrumentation.
   (*d.*) Treatment of voices.
   (*e.*) Form.

(7. COMPOSITION.

Each Candidate will be required—

To send in compositions of different classes and characters, including orchestral and choral works, one month before the date of the examination, also, when at the College, to work a paper set by the Examiners to show his proficiency in the technique of the art.

ASSOCIATES OF THE COLLEGE.

HOLDING CERTIFICATES OF PROFICIENCY (TO EASTER, 1890).

Name.	Residence.	Subject.	Elected.
‡Alcock, Walter G.	Twickenham	Organ	1888
*Barton, Marmaduke M.	Nottingham	Pianoforte and Theory	1888
*Bloxham, Ada B.	Victoria, Australia	Teaching Singing	1888
†Boundy, Kate	Exeter	Theory	1887
†Bretey, Jeanne	Manchester	Pianoforte	1890
Carter, Margaret H.	Herne Bay	Teaching Pianoforte	1889
Catchpole, C. F. E. (*the late*)	London	French Horn	1886
*Chapman, Thomas	Loughborough	Theory	1890
†Clark, Fanny M. A.	Kensington	Teaching Singing	1888
*Cook, William W.	Lightcliffe	Pianoforte and Theory	1888
Cross, Henry	Willesden	Singing	1887
*Culley, Arnold D.	Yarmouth	Theory and Organ	1889
Curtis, Adie C.	London	Pianoforte	1890
*Davies, Margaret	Dowlais	Singing	1890
*Daymond, Emily R.	Eastbourne	Pianoforte and Theory	1887
†Everett, Willie C.	Colchester	Organ	1886
*Fédarb, Elizabeth M.	Westminster	Pianoforte	1890
Flowers, Harry D.	Lowestoft	Organ	1889
Flüshöh, Emma	Highbury	Teaching Pianoforte	1890
†Fowle, Mary	Oxford	Organ	1889
*Fry, Annie Clara	London	Pianoforte	1886
Gallatly, Dora	Highgate	Teaching Pianoforte	1890
*Grimson, Annie M.	Ealing	Theory and Pianoforte	1889
*Hall, William H.	Hammersmith	Clarinet	1890
†Heap, Atalanta K.	Walmer	Pianoforte	1886
*Hime, Frances M. E.	Bradford	Pianoforte	1887
†Hodge, Herbert	London	Organ	1890
Huntley, George F.	London	Organ	1888
†Jannings, Caroline O.	Doncaster	Teaching Singing	1887
*Jenkins, Margaret K.	Liverpool	Teaching Pianoforte	1889
Kirby, Frances M.	Allesley	Teaching Pianoforte	1890
*Kreuz, Emil	London	Viola and Theory	1888
*Laubach, Herbert I.	Edinburgh	Flute	1887
Linton, Alice M.	London	Teaching Pianoforte	1890
†Livesey, A. Constance	Liverpool	Teaching Pianoforte	1890
*Macdonald, Mary C.	Chester	Pianoforte	1887
*May, Maud F.	London	Pianoforte	1889
†Moore, Margaret H.	London	Pianoforte	1888
†Moseley, Caroline	London	Theory	1889
‡Mundella, Emma	London	Pianoforte	1886
*Musson, Samuel P.	Norwood	Singing	1890
*Noble, Thomas T.	Colchester	Organ	1889
†Noble, Thomas W.	Felstead	Organ	1886
*Oldham, Edith	Dublin	Pianoforte	1887
*Osborn, Marian P.	West Kensington	Pianoforte	1889
Partridge, Frederic W.	Beckenham	Singing	1887
Pauer, Max	Cologne	Pianoforte	1886
†Philpott, Rosamond	Hammersmith	Organ	1889
*Price, Daniel	Dowlais	Singing	1888
Rowland, Alexander C.	Southampton	Double Bass	1886
*Russell, Anna Maria	Limerick	Singing	1888
*Smith, Alice Mary	Taunton	Harp	1888
*Smith, Arthur W.	Windsor	Organ	1886
*Smith, Joseph	West Kensington	French Horn and Teaching Pianoforte	1889
†Spurling, Clement M.	Camberwell	Teaching Pianoforte	1890
*Squire, William H.	Swansea	Violoncello	1889
*Sutcliffe, Jasper	Oldham	Theory and Violin	1889
Taylor, Henry	Bolton	Teaching Singing	1887
‡Thomas, Adelaide L.	Battersea	Pianoforte	1886
Thomson, Alexandra	York	Theory	1890
Tozer, Augustus E.	West Brighton	Theory	1887
Wagner, Frederick	Worthing	Pianoforte	1889
Wallis, John Henry	Croydon	Teaching Pianoforte	1889
†Walton, Herbert F. R.	Thirsk	Organ	1890
*Werge, Tennyson	London	Violoncello	1890
*Wood, Charles	Armagh	Theory and Composition	1889

* Formerly Scholar of the Royal College of Music.
† Formerly Student of the Royal College of Music.
‡ Formerly Scholar of the National Training School for Music.

FORMS.

(1.)

FORM OF ANNUAL SUBSCRIPTION.

I , of , in the county of , undertake to subscribe pounds a year to the Royal College of Music, to be applied by the Council to such purposes for the benefit of the College as they may think fit.

(2.)

FORM OF DONATION.

I , of , in the county of , give pounds to the Royal College of Music as a donation, to be applied by the Council to such purposes for the benefit of the College as they may think fit.

(3.)

DEED OF FOUNDATION OF OPEN SCHOLARSHIP.

To all to whom these presents may come, I , of , in the county of , send greeting.

Whereas I have paid the sum of to the Royal College of Music, now I hereby declare that I have paid the said sum for the purpose of founding a Scholarship at the said College, to be called the Scholarship.

The Scholarship is intended to be open to all persons [being subjects of Her Majesty] or [being subjects of Her Majesty or not] to be held by each Scholar for such time as may be provided by the rules of the College.

The Scholarship is to be obtainable only by open competition according to the rules of the College for the time being in force relating to open Scholarships.

The scholar during the time of his holding the Scholarship is to be entitled to education [and maintenance] during the collegiate year.

(4.)

DEED OF FOUNDATION OF LOCAL (CLOSE) SCHOLARSHIP.

To all to whom these presents may come, I of , in the county of send greeting.

Whereas I have paid the sum of to the Royal College of Music, now I hereby declare that I have paid the said sum for the purpose of founding a local Scholarship at the said College, to be called the Scholarship.

The Scholarship is intended to be for the benefit of persons who are qualified in some one of the following ways:—

(1) *Who were born in ; or*

(2) *Who were resident in , during the five years immediately preceding the Preliminary Examination;*

(3) *Who are children of parents one or both of whom have resided in during the five years immediately preceding the Preliminary Examination;*

and to be held by each scholar for such time as may be provided by the rules of the College.

The Scholarship is obtainable only by competition amongst such qualified persons according to the rules of the College for the time being in force relating to local Scholarships.

The Scholar during the time of his holding the Scholarship, is to to be entitled to education [and maintenance] during the collegiate year.

If on the occasion of any vacancy in the above Scholarship, no one of the candidates is found by the Examiners to display such excellence as to entitle him to a Scholarship, the College may declare the Scholarship for that vacancy to be an open Scholarship, and may deal with the same accordingly.

(5.)

FORM OF FOUNDATION OF EXHIBITION.

I give pounds to the Royal College of Music, on condition that they found an Exhibition, to be called the Exhibition, and for the purposes of such Exhibition they shall apply annually the sum of being an amount equal to the income of the sum so given at three per cent.

[*towards the expense of educating or maintaining a Pupil to be selected by the Board of Professors, provided that the same Pupil shall not be entitled to hold such Exhibition for more than years*]; *or*

[*for the purpose of buying books or other prizes to be distributed amongst the most deserving Pupils of the College in such manner as the Council of the College may direct*]; *or*

[*for such purposes for the benefit of the Pupils of the College as the Council may direct*].

(6.)

FORM OF BEQUEST TO THE ROYAL COLLEGE OF MUSIC.

I bequeath to the Royal College of Music, to be paid free of legacy duty out of such part of my personal estate as is by law applicable to charitable purposes, and in priority to other payments thereout, the sum of pounds, to be applied by the Council of the said College to the purposes thereof, in such manner as the Council may determine.

Note.—These forms are intended as suggestions only, and are not meant to restrict the intentions of the donors.

This Prospectus is subject to alteration from time to time with the exception that the rights of existing holders of Scholarships and Exhibitions will be preserved.

By Order of the Council,

CHARLES MORLEY,

March, 1891. *Hon. Secretary.*

THE

ROYAL COLLEGE OF MUSIC,

KENSINGTON GORE,

LONDON, S.W.

INCORPORATED BY ROYAL CHARTER, 1883.

President,

H.R.H. THE PRINCE OF WALES, K.G.

Director,

SIR GEORGE GROVE, D.C.L., LL.D.

GENERAL REGULATIONS.

Scholarships	See p. 12
Paying Students	„ 19
Certificate of Proficiency (A.R.C.M.) ...	„ 28

[*May*, 1892.]

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[*May*, 1892.]

CONTENTS.

	Page
Governing Body	3
Honorary Officers	6
Administration	6
Professors and Teachers	7
Objects of the College	10
Site of the College	10
Constitution and Government	11
Scholarships	12
Open Free Scholarships	12
Close or Local Scholarships	14
Exhibitions	16
Prizes	17
Paying Students	19
Course of Instruction	19
Examinations	21
Terms	21
Lodgings	22
Library	22
College Concerts and Operas	23
Rudiments Examination	24
General Regulations	26
Certificate of Proficiency (A.R.C.M.)	28
Forms of Subscription, &c.	34

THE ROYAL COLLEGE OF MUSIC.

Governing Body.

President.

H.R.H. THE PRINCE OF WALES, K.G.

Vice-Presidents.

H.R.H. THE DUKE OF EDINBURGH, K.G.
H.R.H. THE DUKE OF CONNAUGHT, K.G.
H.R.H. THE PRINCE CHRISTIAN, K.G.
ARCHBISHOP OF CANTERBURY.
ARCHBISHOP OF YORK.
DUKE OF ABERCORN.
DUKE OF WESTMINSTER, K.G.
EARL OF STRATHMORE.
EARL OF DYSART.
EARL OF ROSEBERY.
EARL SPENCER, K.G.
EARL CADOGAN.
EARL OF LATHOM.
LORD CHARLES BRUCE.
LORD ABERDARE, G.C.B.
LORD COLERIDGE.
LORD HARLECH.
LORD HERSCHELL.
LORD REVELSTOKE.
RIGHT HON. W. E. GLADSTONE, M.P.
RIGHT HON. ARTHUR J. BALFOUR, M.P.
RIGHT HON. SIR JOHN LUBBOCK, BART., M.P., F.R.S.
SIR J. WHITTAKER ELLIS, BART., M.P.
SIR FREDERIC LEIGHTON, BART., P.R.A.
SIR WILLIAM COTTON.
T. H. HUXLEY, ESQ., LL.D., F.R.S.

Council.

H.R.H. THE PRINCE OF WALES, K.G.
H.R.H. THE DUKE OF EDINBURGH, K.G.
H.R.H. THE PRINCE CHRISTIAN, K.G.
ARCHBISHOP OF CANTERBURY.
DUKE OF WESTMINSTER, K.G.
EARL STANHOPE.
LORD CHARLES BRUCE.
LORD ABERDARE, G.C.B.
LORD THRING, K.C.B.
BARON FERDINAND DE ROTHSCHILD, M.P.
RIGHT HON. A. J. MUNDELLA, M.P.
RIGHT HON. THE LORD MAYOR.
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HON. G. W. SPENCER LYTTELTON.
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*MR. HENRY HOLMES.
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THE OBJECTS OF THE COLLEGE.

The purpose for which the College is founded is the advancement of the Art and Science of Music in the British Empire: (1) by affording systematic musical instruction of the highest class to pupils, both professional and amateur, of both sexes; (2) by awarding Certificates of Proficiency, Titles, and Academical Degrees, to all persons, whether educated in the College or not, who may prove themselves worthy of such distinction; (3) by becoming a centre of musical study for the nation, to which other musical bodies may be affiliated; and (4) generally by taking such steps as the Council may from time to time think fit for promoting the interests of Music and Musicians, and for otherwise advancing the study of Music.

THE SITE OF THE COLLEGE.

The College was opened by H.R.H. the Prince of Wales, on May 7, 1883. It is situated in Kensington Gore, London, S.W., on the west of the Royal Albert Hall, in the building presented to the Prince of Wales by the late Sir C. J. Freake, Bart. It is at equal distances from the three stations of South Kensington, Gloucester Road, and High Street, Kensington, on the Metropolitan and District Railways.

Mr. Samson Fox, of Leeds, has most generously presented to the College a sum of £45,000 to defray the expenses of a new building to meet the increased requirements of the Institution. This is being erected on a site adjacent to the Royal Albert Hall which has been granted by Her Majesty's Commissioners on their South Kensington estate, and is expected to be completed in 1893.

CONSTITUTION AND GOVERNMENT.

The College is incorporated by Royal Charter, granted 23rd May, 1883. It is governed by a President and Council, acting through an Executive and a Finance Committee, a Director, Board of Professors, and Staff of Teachers, with Registrar and other Officials.

DONORS AND SUBSCRIBERS.

Under the Charter each donor of £50—whether as an individual, or as the chosen representative of a corporate body, company, or firm—and each annual subscriber of £10 10*s.* and upwards, is a member of the Corporation of the Royal College of Music, and in that capacity may attend the general meetings, and share in all other privileges conferred by the Charter on Members of the Corporation.

ACCOUNTS.

The financial year of the College extends from the 1st May to the 30th April. The Annual Accounts, to the latter date, are audited by the Honorary Auditor, and presented with the Report of the Council to the Annual General Meeting of the Corporation.

PUPILS.

The College is open to pupils of both sexes. The pupils consist of—

SCHOLARS, and
PAYING STUDENTS, of whom some are
EXHIBITIONERS.

SCHOLARSHIPS.

Scholarships are gained by competition, and entitle the holder to a thorough and systematic free education in theoretical and practical music.

The Scholarships as a rule are tenable for a period of three years and are of the value of £40 a year. But a Scholarship may be terminated by the Council at any time, should the Council consider the health, progress, or conduct of the scholar to be unsatisfactory; or the period may be extended should the ability and circumstances of the scholar be considered by the Council to warrant such extension.

Candidates for Scholarships are eligible up to the following ages, which must not be exceeded at the date of their Preliminary Examination :—

Composition, Males and Females 21.
Pianoforte, Males 18, Females 19.
Organ, Males 19, Females 20.
Harp, Males 18, Females 19.
Violin and other Stringed Instruments, Males and Females 18.
Wind Instruments, Males not less than 17.
Singing, Males between the ages of 18 and 23; Females between those of 17 and 22.

The Preliminary Examiners have instructions not to send up Candidates in the Instrumental Departments of too tender age, unless in very exceptional cases.

The Scholarships are of two classes :—

(1.) Open Scholarships.
(2.) Close or Local Scholarships.

(1.) OPEN (FREE) SCHOLARSHIPS.

These Scholarships, except when otherwise prescribed, are open to all classes of Her Majesty's subjects within the stated ages, and are obtainable by competitive examination only, of which due notice is given from time to time.

When a Scholarship is declared to be open for competition, due public notice thereof is given by advertisement and otherwise, and a Preliminary Examination is held locally, with the view of previously testing the candidates, and selecting those whose qualifications are such as to give them a reasonable prospect of success. Those Candidates only who may be selected at such Preliminary Examination will be allowed to attend the Final Examination.

There is no fee payable by Candidates attending the Preliminary Examination, but a fee of One Guinea must be paid by every Candidate who attends the Final Examination, which is held at the College.

There are fifty Open Scholarships, some of which provide maintenance during the College terms as well as education.

These include :—

The Courtenay Scholarship,

founded by Miss Courtenay, in memory of her brother, Frank Courtenay, Esq.

The Wilson Scholarship,

by the late Sir Erasmus Wilson, F.R.S., F.R.C.S.

The Morley Scholarship,

by the late Samuel Morley, Esq., M P., Howard Morley, Esq., and Charles Morley, Esq.

The Elizabeth Pringle Memorial Scholarship,

by Lady Harvey, of Shooter's Hill, Kent, in memory of her mother, Lady Elizabeth Pringle.

Vacancies in the Open Scholarships are announced about November in each year, and the election takes place in the following February or March.

(2.) CLOSE OR LOCAL (FREE) SCHOLARSHIPS.

These Scholarships are founded by the gift of a certain sum of money; and, according to the foundation, provide either musical education or musical education and maintenance during the College terms. They are obtainable by competition only, on the same conditions of age, &c., as the Open Scholarships (see p. 12) ; may bear such name as the donor may desire, and be confined to natives of a locality, or be otherwise restricted at the wish of the donor, subject to the approval of the Council (see page 34).

A Preliminary Examination is held in the locality, but the Final Examination takes place at the College. In the case of Colonial Scholarships the Examination in the locality is Final. If no Candidate reaches the required standard of excellence, the funds of the Scholarship will be applied to the general purposes of the College, until such time as a sufficiently qualified Candidate is elected.

The following Local Scholarships, providing both musical education and maintenance during the College terms, have been founded :—

The South Province of Victoria Scholarship,

by the Hon. Sir William J. Clarke, Bart., Melbourne, Victoria, for natives of Victoria.

The South Australian Scholarship,

by Sir Thomas Elder, Adelaide, South Australia, for natives of South Australia.

The Montreal Scholarship,

by two gentlemen of Montreal, at the instance of H.R.H. Princess Louise, for natives of the city of Montreal, Canada, and of the neighbourhood thereof, and for residents in the same district of not less than five years' standing.

The Gilstrap Scholarship,

by Sir William Gilstrap, Bart., of Fornham Hall, Bury St. Edmunds, for natives of Suffolk, and for residents therein for five years; or, failing them, for natives of Nottingham, and for residents therein for five years; or, failing them, for Open Competition.

The Liverpool Scholarship,

by subscription, for residents in Liverpool, or within twelve miles thereof in the county of Lancaster.

The Heywood-Lonsdale Scholarship,

by A. P. Heywood-Lonsdale, Esq., formerly of Gredington, Whitchurch, now of Shavington, Market Drayton, for residents in Shropshire of not less than five years' standing.

The Whitcombe-Portsmouth Scholarship,

by the late Alderman J. G. Whitcombe, Mayor of Portsmouth, and other donors, for natives of the Portsea Island, and for residents therein of not less than five years' standing.

The Norfolk and Norwich Scholarship,

by subscription, for natives of the county of Norfolk, or the county of the city of Norwich, and for residents therein of not less than five years' standing.

The Royal Amateur Orchestral Society Scholarship,

by subscription, for persons belonging to some one of the following classes :—

(1.) Sons or daughters of performing members of the Royal Amateur Orchestral Society.

(2.) Relatives of performing members of the Royal Amateur Orchestral Society, in some degree not more distant than that of second cousin.

(3.) Who are recommended by one or more of the performing members of the Royal Amateur Orchestral Society.

N.B.—This scholarship is at present for tuition only, and has no maintenance attached.

The Bristol Scholarship,

by subscription, for natives of the city and county of Bristol, or the counties of Gloucester, Somerset, Wilts, or Dorset, and for residents therein for not less than five years' standing.

N.B.—This scholarship is at present for tuition only, and has no maintenance attached.

EXHIBITIONS.

Exhibitions may be created from time to time by the College, or by individuals or Corporations, under such conditions as the Council may determine. The following have been already created:—

The Savage Club Exhibition (£40)

has been founded by the Savage Club for the purpose of granting by competition free musical education to persons who belong to some one of the following classes :—

(1.) Who are sons or daughters of Members of the Savage Club.

(2.) Who are relatives of Members of the Savage Club, in some degree not more distant than that of second cousin.

(3.) Who are sons or daughters of persons qualified to be elected as Members of the Savage Club.

The Council Exhibitions.

The Exhibitions voted by the Council last for one year, and are as follows:—

Three, value £15 each, for Students of not less than three or more than five terms standing.

One of these is competed for at the end of each term.

Six, value £20 each, for Students of not less than six terms standing.

Two of these are competed for at the end of each term.

The Uppingham School Exhibition,

£20 annual value, by the Uppingham School, for Students in Instrumental Music or Composition of nine terms standing.

The Charlotte Holmes Exhibition,

£15 annual value, for Students of nine terms standing.

PRIZES.

Prizes are from time to time offered for competition to Pupils in the College.

The Hopkinson Gold Medal (annual) for Pianoforte playing.

Messrs. Brinsmead & Sons give a Piano to be competed for by piano players, once in three years. The next competition will be in 1893.

Messrs. Challen and Sons give a Piano to be competed for by piano players, once in three years. The next competition will be in 1895.

Prizes (*continued*).

Messrs. Silvani & Smith give a Wind Instrument to be competed for by pupils once in three years. The next competition will take place in July, 1894.

The London Musical Society's Annual Prize for singing, value £3 3*s*.

The Worshipful Company of Musicians give a Silver Medal once in three years to the most distinguished pupil in the College, selected by the Director. The next award will be in 1894.

Miss Carr Moseley, A.R.C.M., will give £10 10s. as a prize at Midsummer, 1892, for Organ Students of not less than three terms standing.

PAYING STUDENTS.

Students are examined on entering the College, the object of the Examination being to ascertain their qualifications and the degree of their proficiency. Specimens of the Paper work will be found at pages 24, 25.

The fee for the Entrance Examination is one guinea, which must be forwarded with the printed form of application issued by the College.

Students are not admitted for a shorter period than one year, viz. three terms. Admission can take place at the beginning of a term, or at the half-term. Students entering at a half-term must remain three terms and a half.

Persons entering the College as Students are expected to take up the regular course of instruction, as lessons are not given in single subjects.

The education fee is £40 per annum, payable in three equal instalments of £13 6*s.* 8*d.* before the first lesson of each term is given.

It is open to any person to provide or assist the education of a Student by paying the fees, either wholly or in part.

There is no limit to the age of Students.

COURSE OF INSTRUCTION.

The full course of instruction in the College occupies at least three years.

The following are the subjects of study :—

Composition.
Harmony, Counterpoint, and Gregorian Counterpoint.
Organ.
Choir training and accompaniment.
Pianoforte.
Solo singing.
Choral singing.
Operatic singing and acting.
Sight singing, music-dictation, &c.
Harp.

Violin.
Viola.
Violoncello.
Double bass.
Wind instruments.
Declamation.
Deportment and Dramatic Action.
Italian.
Concerted music (instrumental and vocal).
Orchestral practice, including playing from score.
The History of Music, and other subjects relating to Music.

From the above subjects a Student may adopt the following course, or a part of it, with the consent of the Director:—

Weekly Schedule.

1. *Principal Study.*—Two lessons of one hour each (in conjunction with two other students) in either singing, violin, viola, violoncello, double bass, piano, organ, harp, wind instrument, or Composition (the last if sufficiently advanced in Harmony).

2. *Second Study.*—One lesson of one hour in one of the various branches named in the preceding section. (The Second Study cannot be taken until the Pupil has passed the Class of Rudiments of Music. See page 24.)

3. *Harmony.*—One lesson of one hour in class. This is obligatory unless under very special circumstances.

4. *Counterpoint or Composition.*—One lesson of one hour in class, after the Pupil has passed the requisite grade in Harmony.

5. *Sight singing, dictation, &c.*—One lesson of forty-five minutes.

6. *Choral Singing.*—One lesson of one hour and a half.

7. *Oratorio and Opera Singing.*—One lesson of not less than an hour.

8. *Ensemble Playing.*—Two hours' practice in class if sufficiently advanced.

9. *Orchestral Practice.*—Two hours, twice a week, if sufficiently advanced.

10. *Italian.*—One lesson of one hour in class; provided that singing is taken as principal study, and that the Pupil is sufficiently advanced.

11. *Declamation.*—One lesson of one hour in class, if considered advisable.

12. *Deportment.*—One lesson of an hour, if considered advisable.

13. *History of Music.*—Lectures, four in the term, as announced from time to time.

14. *Music Class.*—One lesson of three-quarters of an hour.

15. *Operatic Class.*—Two hours per week.

EXAMINATIONS, &c.

Scholars, Exhibitioners, and Students are examined as follows:—

at the end of each term by Professors of the College;
and at the end of each College year (about April) by Examiners specially appointed.

TERMS.

The College year consists of three terms, each of about 13 weeks, including Examinations, as follows:—

1. First, or Midsummer Term, beginning about the 1st of May.
2. Second, or Christmas Term, beginning about the 27th of September.
3. Third, or Easter Term, beginning about the 10th of January.

Notice of the precise date of the beginning and ending of each term, of the vacations, of extra holidays, if any, and of the daily hours of instruction, will be given from time to time by the Director.

LODGINGS, &c.

There is no accommodation for residence in the College, but provision is made, under the supervision of the authorities of the College, for the board and residence during term-time of the holders of those Scholarships which include maintenance, in houses approved by the Council. These houses are also available on such payment as may be fixed by the Council, and, so far as the accommodation may extend, for the holders of Scholarships which do not include maintenance, and also for Students who, not being resident in London, may desire to be accommodated in them.

The cost of board and residence amounts to £20 for each term, including dinners which are provided at the College when necessary.

Pupils who are not boarders can also dine at the College at fixed charges.

The Alexandra House adjoining the College was erected by the liberality of Sir Francis Cook, Bart., for the accommodation of Female Students in Art, Music, and Science, under the patronage of H.R.H. the Princess of Wales, and is available as a residence for Female Pupils of the College. Terms can be obtained from Miss Palmer, at the Alexandra House, Kensington Gore, S.W.

LIBRARY.

The Library contains that of the Antient Concerts, presented by Her Majesty the Queen in 1884; also that of the late Sacred Harmonic Society.*

* Mr. J. T. Chance, of Prince's Gate, advanced £3,000 without interest to Sir Philip Cunliffe Owen, K.C.B., K.C.M.G, C.I.E., to purchase the Library, with a view to presenting it to the Royal College of Music.

Subscriptions were then invited by Sir Philip Cunliffe Owen for the purpose of repaying Mr. Chance, and the following responses were received:—

	£	s.
Duke of Westminster, K.G.	100	0
J. J. Colman, Esq. (Norwich)	100	0
T. Colman, Esq. (London)	100	0

The Library is continually being increased by presents, purchases, and bequests. The Pupils have access thereto under proper regulations.

The College Concerts

are held fortnightly during term, in the CONCERT ROOM of the ALEXANDRA HOUSE, adjoining the College. Public Concerts of both Chamber and Orchestral Music are occasionally given, and an Opera has been publicly produced in each of the past seven years:—

1885, Figaro (Acts I. and II.): Mozart.
1886, The Water-Carrier: Cherubini.
1887, Der Freischütz: Weber.
1888, The Merry Wives of Windsor: Nicolai.
1889, The Taming of the Shrew: Goetz.
1890, Così fan tutte: Mozart.
1891, The Barber of Bagdad: Cornelius.

In addition to the above, the first act of Beethoven's Fidelio was performed with full orchestra as part of the Annual Examination, April, 1892.

Annual Subscribers to the College have tickets for the College Concerts sent to them regularly.

	£	s.
T. P. Chappell, Esq.	100	0
J. W. Siemens, Esq., F.R.S.	100	0
Samuel Morley, Esq., M.P.	100	0
Baroness Burdett Coutts	100	0
Sir John J. Kelk, Bart.	50	0
Baron Ferdinand de Rothschild	50	0
J. Reiss, Esq.	50	0
Sir Charles Freake, Bart.	50	0
Alfred Morrison, Esq.	50	0
George Matthey, Esq., F.R.S.	50	0
Sir William George Armstrong, C.B., F.R.S.	20	0
J. J. Bibby, Esq.	10	10

In July, 1883, Mr., now Sir Augustus Adderley, K.C.M.G., provided the required balance of £2,000, making a total of £3,030 10s. Out of this sum £3,000 was repaid to Mr. Chance, and the balance was absorbed by sundry expenses.

RUDIMENTS EXAMINATION (see p. 19).

No. 1.

Specimen of Questions to be answered by Pupils on entering the College before taking up a second study.

1.—Write out eight different kinds of Notes, beginning with the Breve, and ending with the Semi-demisemiquaver. Place under each note its corresponding rest.

2.—Write a dotted Minim, a double-dotted Crotchet, and a dotted Crotchet rest, and give the value of each in demisemiquavers.

3.—Write a table of Key-signatures, stopping at seven sharps and seven flats; and name the two Keys, major and minor, for each signature.

4.—Write the Augmented Seconds which occur in the harmonic form of the minor scales whose signatures are three flats, one sharp, and four sharps.

5.—Write a table of Time-signatures in Duple, Triple, and Quadruple Time, *Simple and Compound;* and after each signature add the note or dotted note which is equivalent in value to *one* beat.

6 —Describe the difference between Simple and Compound Time.

7.—Give the Compound forms of $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$; and the Simple forms of $\frac{12}{4}$, $\frac{12}{8}$, and $\frac{12}{16}$.

8.—Write a bar of twelve semiquavers, first in Triple Time, then in Compound Duple Time, then in Compound Quadruple Time. Prefix the Time-signature to each example, and group the semiquavers according to the beat.

9 —Correct the following incorrect examples, without altering the Time-signatures or adding any notes :—

RUDIMENTS EXAMINATION (see p. 19).

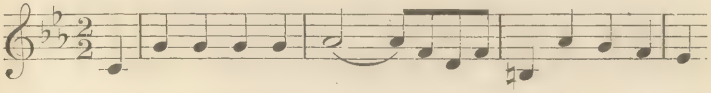
No. 2.

Specimen of Questions to be answered by Pupils before entering the Harmony Class.

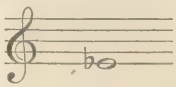
1.—Draw the Great Stave of eleven lines and place the three Clefs in their proper positions (Treble, Soprano, Alto, Tenor, and Bass).

2.—Show which five lines of the Great Stave are used for the Tenor voice, and which for the Alto.

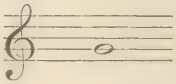
3.—Write the following example, *same pitch*, in the Bass, Tenor, Alto, and Soprano Staves, prefixing the proper clefs. Name the Key :—



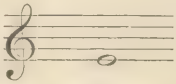
4.—Write a table of the Diatonic Intervals within the octave *above* and *below* this note :—



5.—Write a table of all the Chromatic Intervals within the octave *above* and *below* this note :—



6.—Write all the Consonant Intervals within the octave *above* and *below* this note :—



7.—Give the technical name of each degree of the Diatonic Scale, commencing with the Tonic.

8.—What is a Tetrachord?

9.—Write the upper Tetrachord of the scale of B minor in three different ways, normal, arbitrary, and harmonic.

10.—Write an Augmented Fifth from D flat; invert the interval, and state the minor key in which the two notes are found.

GENERAL REGULATIONS.

Scholars, Exhibitioners, and Students, when they enter the College, must possess the educational and physical qualifications necessary for the class of study which they are intended to pursue.

Before entering the College, each Scholar or Exhibitioner is required to sign an Agreement binding him to obey the rules of the College, and to remain for the entire term of the Scholarship or Exhibition, except in case of illness or other unavoidable cause. Such agreement must be countersigned by the parent or guardian of the Scholar or Exhibitioner, or some other person willing to undertake the responsibility on his behalf.

Each Scholar or Exhibitioner must also present a testimonial to good character, and undergo an examination by the Medical Officer of the College.

A person becoming entitled to a Scholarship or Exhibition, who declines to accept the emoluments thereof by reason of his being able to pay for his education or maintenance, may bear the title of Honorary Scholar or Honorary Exhibitioner, or such other title as may be determined by the Council.

The College does not provide for the lodging, maintenance, or charge of any Scholar during the vacations.

A Student, before admission to the College, will be required to give such references as shall satisfy the Director; and an undertaking must be entered into by him, or on his behalf, to the satisfaction of the Director, that the Student will remain one year (3 terms) at least in the College, and will pay the fees as they become due (*see* page 19).

Students are required to give one month's notice before leaving the College.

All Pupils, whether Scholars, Exhibitioners, or Students, must attend punctually at the hour appointed for their respective classes, and must on no account absent themselves

from any lesson or examination without the permission of the Director. If absent for more than three consecutive days on account of sickness, a medical certificate must be supplied.

All pupils, whether in First or Second Study, must remain in the teaching room for one hour, that is for 40 minutes in addition to their own individual lesson.

A Report of the progress of each Pupil is drawn up at the end of each term, signed by the several Professors concerned, and by the Director, and is transmitted to the parents or guardians of the Pupil.

Any grave misconduct on the part of a Pupil will be submitted to the decision of the Executive Committee, and will subject the Pupil to dismissal, or will be otherwise dealt with as the Committee may determine.

A Pupil will not be allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, except by the written permission of the Director. A copy of every composition published with the sanction of the Director must be presented to the College Library.

Pupils leaving the College after a period of not less than three terms are entitled to a *Testamur* to residence and conduct signed by the Director.

A Pupil or past Pupil is not authorised to add the initials of the College to his name until he has gained the certificate for Associateship (A.R.C.M.); (*see* page 28).

The Pupils have, to a certain extent, access to many concerts and musical performances of the metropolis, for which privilege the Council are indebted to the generosity of the various Managers and Directors of the same.

CERTIFICATE OF PROFICIENCY.

CONDITIONS.

A Certificate of Proficiency is granted for excellence in a particular branch of music; but the Certificate may, in addition, state that the Candidate has a competent knowledge of other branches.

The Certificate is under the seal of the Corporation, and is signed by H.R.H. the President, or by one of the Vice-Presidents, in terms of the provisions of the Charter.

The holder of a Certificate of Proficiency bears the title of ASSOCIATE OF THE ROYAL COLLEGE OF MUSIC, and is entitled to place the letters A.R.C.M. after his name.

Examinations for Certificate of Proficiency take place about Easter at the College on a day which is announced by public advertisement at least 12 weeks previously, and are open to all comers, whether pupils of the College or not, without restriction of age.

Candidates intending to offer themselves for examination must apply on the printed form issued by the College, not less than six weeks before the date fixed for examination, and must submit satisfactory testimonials of character.

A person, so long as he is a Pupil of the College, will not be allowed to enter for Examination for a Certificate of Proficiency without special permission of the College.

In the case of Scholars who are allowed to enter for Examination, the Fee will be remitted.

FEES.

A Fee of Five Guineas will be charged for Examination in one subject, and a further Fee of One Guinea for each additional subject. The Fee must accompany the application.

Should the Candidate not satisfy the Examiners at his first

Examination, he may present himself at any subsequent Examination on payment each time of a further sum of Two Guineas and a Half for one subject, and One Guinea for each additional subject.

Candidates wishing to have their Certificates endorsed as having a competent knowledge of Harmony or Counterpoint, must work a paper similar to the specimen at page 33. There is no Extra Fee for this Examination.

REGULATIONS AS TO EXAMINATION FOR CERTIFICATE OF PROFICIENCY.

The College will issue, not less than twelve weeks previous to the Examination, a list of pieces in which the Candidates will be examined.

Candidates at the Examination will have to write a short passage in English to the dictation of the Examiner; to read a piece of poetry or prose; and to answer such general questions, regarding the dictation or the reading, as he may put.

I. PIANOFORTE AND STRING INSTRUMENTS.

(1.) Solo Performance.

Each Candidate will be required—

1. To play one or more pieces, selected by the Examiners from the published list.
2. To play a piece, selected by himself, either from the published list or otherwise.
3. To read at sight.
4. To extemporize, to modulate, and to transpose; also to improvise an accompaniment to a given melody.

In the case of string instruments, equivalent tests will be given.

Paper Work.

5. To answer questions on the grammar of music.
6. To harmonize a given figured bass in four parts.

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In the case of string instruments, equivalent tests will be given.

Paper Work.

5. To answer questions on the grammar of music.
6. To harmonize a given figured bass in four parts.

7. To answer questions on the construction and treatment of the instrument.
8. To mark the fingering of a given passage.

(2.) Teaching the Pianoforte.

Each Candidate will be required—

Paper Work.

1. To answer questions on the grammar of music.
2. To harmonize a given figured bass in four parts.
3. To answer questions on the construction of the instrument.
4. To give an outline of a course of instruction in mechanical exercises, studies, and pieces.
5. To answer questions as to the practical influence of any given standard composers upon the progress of the pupil in respect of, (*a*) technical execution, (*b*) improvement in style and expression.
6. To name studies suitable for special purposes.
7. To mark the fingering of a given passage.

Viva-voce.

8. To answer questions on position of the hands.
9. To answer questions on terms and signs relating to tempo, expression, and phrasing.
10. To answer questions on the rendering of ornaments.
11. To answer questions on the proper method of practising the various technical departments, such as scales, arpeggios, &c.
12. To detect inaccuracies in the rendering of a composition well known to the Candidate.
13. To perform a piece of moderate length chosen by the Candidate himself, and guaranteed to have been learnt without assistance.
14. To read a simple piece at sight.

II. STRING INSTRUMENTS.

Solo Performance.

Candidate will be required—

1. To play one or more pieces, selected by the Examiners from the published list.
2. To play a piece, selected by himself, either from the published list or otherwise.
3. To read at sight.

Paper Work.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.
6. To answer questions on the construction and treatment of the instrument.
7. To mark the fingering of a given passage.
8. To answer questions on modulation.
9. To write an accompaniment for a second instrument to a given subject.

III. ORGAN.

Each Candidate will be required—

1. To play one or more pieces, selected by the Examiners from the published list.
2. To play a piece, selected by himself, either from the published list or otherwise.
3. To read at sight.
4. To harmonize a given melody on the instrument, and to play from a figured bass; also to play from four-part vocal score. To extemporize, to modulate, and to transpose.

Paper Work.

5. To answer questions on the grammar of music.
6. To harmonize a given figured bass in four parts.
7. To answer questions on the construction and treatment of the organ.

A Candidate may, at his option, undergo examination as to his power of training a choir.

IV. WIND INSTRUMENTS.

Each Candidate will be required—

1. To play one or more pieces, selected by the Examiners from the published list.
2. To play a piece, selected by himself, either from the published list or otherwise.
3. To read at sight.
4. To transpose.

Paper Work.

5. To answer questions on the grammar of music.
6. To harmonize a given figured bass in four parts.

V. PUBLIC SINGING.

Each Candidate will be required—

1. To sing one or more pieces, selected by the Examiners from the published list.
2. To sing a piece, selected by himself, either from the published list or otherwise.
3. To read at sight.
4. To sing from memory.
5. To play a pianoforte accompaniment or an easy pianoforte piece of his own choice.

Paper Work.

6. To answer questions on the grammar of music.
7. To harmonize a given figured bass in four parts.

VI. TEACHING SINGING.

Each Candidate will be required—

1. To answer questions in writing or *viva voce* on the mechanism and physiology of the vocal organs; and on the method of teaching singing.
2. To answer questions on the Grammar of Music.
3. To harmonise a given figured bass in four parts.
4. To undergo tests for accuracy of ear.
5. Candidates must be able to accompany on the pianoforte, and to transpose.

VII. THEORY OF MUSIC.

Each Candidate will be required—

1. To pass an examination in
   (*a.*) Harmony.
   (*b.*) Counterpoint, Canon, and Fugue.
   (*c.*) Instrumentation.
   (*d.*) Treatment of voices.
   (*e.*) Form.

VIII. COMPOSITION.

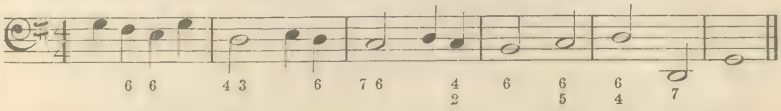
Each Candidate will be required—

To send in compositions of different classes and characters, including orchestral and choral works, one month before the date of the Examination, also, when at the College, to work a paper set by the Examiners to show his proficiency in the technique of the art.

SPECIMEN EXAMINATION PAPER

REFERRED TO ON PAGE 28.

All Candidates will be required to harmonize a similar figured bass to the following in four parts, in open Score, with the Tenor in C Clef.



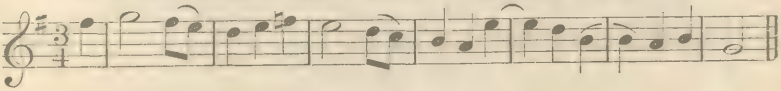
OPTIONAL PAPERS.

HARMONY.

Candidates wishing to have their Certificate endorsed as having a competent knowledge of Harmony, must work a similar Paper to the following.

Give examples of the following Chords, preparing and resolving them when necessary:—

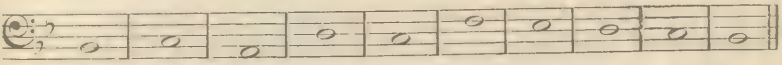
1. Inversions of Dominant 7th in A Minor.
2. Supertonic 9th in G Major.
4. Various suspensions formed on the Common Chord.
4. Augmented 6th—three forms—naming each.
5. Write an Arpeggio.
6. Give examples of various Unessential Notes.
7. Modulate from A Minor through C Major to G Major.
8. Harmonize the following melody in four or five parts at pleasure.



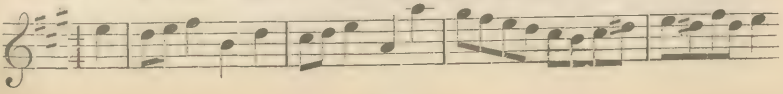
COUNTERPOINT.

Candidates wishing to have their Certificate endorsed as having a competent knowledge of Counterpoint, must work a similar Paper to the following.

1. Write Florid Counterpoint (in as many parts as you please) to this Canto Fermo.



2. Write a Fugal exposition on this subject.



FORMS.

(1.)

FORM OF ANNUAL SUBSCRIPTION.

I ....., *of* ....., *in the county of* ....., *undertake to subscribe* .....*pounds a year to the Royal College of Music, to be applied by the Council to such purposes for the benefit of the College as they may think fit.*

(2.)

FORM OF DONATION.

I ....., *of* ....., *in the county of* ....., *give* .....*pounds to the Royal College of Music as a donation, to be applied by the Council to such purposes for the benefit of the College as they may think fit.*

(3.)

DEED OF FOUNDATION OF OPEN SCHOLARSHIP.

To all to whom these presents may come, I ....., *of* ....., *in the county of* ....., *send greeting.*

Whereas I have paid the sum of .....*to the Royal College of Music, now I hereby declare that I have paid the said sum for the purpose of founding a Scholarship at the said College, to be called the* ..... *Scholarship.*

The Scholarship is intended to be open to all persons [being subjects of Her Majesty] or [being subjects of Her Majesty or not] to be held by each Scholar for such time as may be provided by the rules of the College.

The Scholarship is to be obtainable only by open competition according to the rules of the College for the time being in force relating to open Scholarships.

The scholar during the time of his holding the Scholarship is to be entitled to education [and maintenance] during the collegiate year.

(4.)

DEED OF FOUNDATION OF LOCAL (CLOSE) SCHOLARSHIP.

To all to whom these presents may come, I.....of....., in the county of.....send greeting.

Whereas I have paid the sum of.....to the Royal College of Music, now I hereby declare that I have paid the said sum for the purpose of founding a local Scholarship at the said College, to be called the.....Scholarship.

The Scholarship is intended to be for the benefit of persons who are qualified in some one of the following ways:—

(1) *Who were born in.....; or*

(2) *Who were resident in....., during the five years immediately preceding the Preliminary Examination;*

(3) *Who are children of parents one or both of whom have resided in.....during the five years immediately preceding the Preliminary Examination;*

and to be held by each scholar for such time as may be provided by the rules of the College.

The Scholarship is obtainable only by competition amongst such qualified persons according to the rules of the College for the time being in force relating to local Scholarships.

The Scholar during the time of his holding the Scholarship, is to to be entitled to education [and maintenance] during the collegiate year.

If on the occasion of any vacancy in the above Scholarship, no one of the candidates is found by the Examiners to display such excellence as to entitle him to a Scholarship, the College may declare the Scholarship for that vacancy to be an open Scholarship, and may deal with the same accordingly.

(5.)

FORM OF FOUNDATION OF EXHIBITION.

I give.....pounds to the Royal College of Music, on condition that they found an Exhibition, to be called the .....Exhibition, and for the purposes of such Exhibition they shall apply annually the sum of..... being an amount equal to the income of the sum so given at three per cent.....

[towards the expense of educating or maintaining a Pupil to be selected by the Board of Professors, provided that the same Pupil shall not be entitled to hold such Exhibition for more than .....years] ; or

[for the purpose of buying books or other prizes to be distributed amongst the most deserving Pupils of the College in such manner as the Council of the College may direct] ; or

[for such purposes for the benefit of the Pupils of the College as the Council may direct].

(6.)

FORM OF BEQUEST TO THE ROYAL COLLEGE OF MUSIC.

I bequeath to the Royal College of Music, to be paid free of legacy duty out of such part of my personal estate as is by law applicable to charitable purposes, and in priority to other payments thereout, the sum of.....pounds, to be applied by the Council of the said College to the purposes thereof, in such manner as the Council may determine.

Note.—These forms are intended as suggestions only, and are not meant to restrict the intentions of the donors.

This Prospectus is subject to alteration from time to time with the exception that the rights of existing holders of Scholarships and Exhibitions will be preserved.

By Order of the Council,

CHARLES MORLEY,

Hon. Secretary.

May, 1892.

THE

ROYAL COLLEGE OF MUSIC,

KENSINGTON GORE,

LONDON, S.W.

INCORPORATED BY ROYAL CHARTER, 1883.

President.

H.R.H. THE PRINCE OF WALES, K.G.

Director.

SIR GEORGE GROVE, D.C.L., LL.D.

GENERAL REGULATIONS.

Scholarships	See p. 12
Paying Students	,, 19
Certificate of Proficiency (A.R.C.M.) ...	,, 28

[*November*, 1892.]

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CONTENTS.

	Page
Governing Body	3
Honorary Officers	6
Administration	6
Professors and Teachers	7
Objects of the College	10
Site of the College	10
Constitution and Government	11
Scholarships	12
Open Free Scholarships	12
Close or Local Scholarships	14
Exhibitions	16
Prizes	18
Paying Students	19
Course of Instruction	19
Examinations	21
Terms	21
Lodgings	22
College Concerts and Operas	22
Library	23
Rudiments Examination	24
General Regulations	26
Certificate of Proficiency (A.R.C.M.)	28
Forms of Subscription, &c.	34

THE ROYAL COLLEGE OF MUSIC.

Governing Body.

President.

H.R.H. THE PRINCE OF WALES, K.G.

Vice-Presidents.

H.R.H. THE DUKE OF EDINBURGH, K.G.
H.R.H. THE DUKE OF CONNAUGHT, K.G.
H.R.H. THE PRINCE CHRISTIAN, K.G.
ARCHBISHOP OF CANTERBURY.
ARCHBISHOP OF YORK.
DUKE OF ABERCORN, K.G.
DUKE OF WESTMINSTER, K.G.
EARL OF STRATHMORE.
EARL OF DYSART.
EARL OF ROSEBERY.
EARL SPENCER, K.G.
EARL CADOGAN.
EARL OF LATHOM, G.C.B.
LORD CHARLES BRUCE.
LORD ABERDARE, G.C.B.
LORD COLERIDGE.
LORD HARLECH.
LORD HERSCHELL.
LORD REVELSTOKE.
RIGHT HON. W. E. GLADSTONE, M.P.
RIGHT HON. ARTHUR J. BALFOUR, M.P.
RIGHT HON. SIR JOHN LUBBOCK, BART., M.P. F.R.S.
SIR J. WHITTAKER ELLIS, BART.,
SIR FREDERIC LEIGHTON, BART., P.R.A.
SIR WILLIAM J. R. COTTON.
T. H. HUXLEY, ESQ., LL.D., F.R.S.

Council.

H.R.H. THE PRINCE OF WALES, K.G.
H.R.H. THE DUKE OF EDINBURGH, K.G.
H.R.H. THE PRINCE CHRISTIAN, K.G.
ARCHBISHOP OF CANTERBURY.
DUKE OF WESTMINSTER, K.G.
EARL STANHOPE.
LORD CHARLES BRUCE.
LORD ABERDARE, G.C.B.
LORD THRING, K.C.B.
BARON FERDINAND DE ROTHSCHILD, M.P.
RIGHT HON. A. J. MUNDELLA, M.P.
RIGHT HON. THE LORD MAYOR.
HON. JOHN BARING.
HON. G. W. SPENCER LYTTELTON.
SIR J. WHITTAKER ELLIS, BART.
SIR FRANCIS COOK, BART.
SIR HORACE FARQUHAR, BART.
SIR P. CUNLIFFE-OWEN, K.C.B., K.C.M.G.
SIR CHARLES HALL, K.C.M.G., Q.C., M.P.
SIR ARTHUR SULLIVAN, Mus. Doc.
SIR JOHN STAINER, Mus. Doc., Prof. Mus. Ox. Univ.
SIR JOSEPH BARNBY.
SIR WILLIAM G. CUSINS.
THOMAS P. CHAPPELL, ESQ.
SAMSON FOX, ESQ., M.Inst. C.E.
OTTO GOLDSCHMIDT, ESQ.
E. W. HAMILTON, ESQ., C.B.
REV. F. A. J. HERVEY, M.A.
ANDREW K. HICHENS, ESQ.
HENRY LESLIE, ESQ.
ALFRED H. LITTLETON, ESQ.
CHARLES MORLEY, ESQ.
KELLOW J. PYE, ESQ.
JOHN RUTSON, ESQ.
C. B. STUART-WORTLEY, ESQ., M.P.

Executive Committee.

H.R.H. THE PRINCE OF WALES, K.G.
H.R.H. THE PRINCE CHRISTIAN, K.G
LORD CHARLES BRUCE.
LORD THRING, K.C.B.
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ALFRED H. LITTLETON, ESQ.
CHARLES MORLEY, ESQ.
C. B. STUART-WORTLEY, ESQ., M.P.

Finance Committee.

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H.R.H. THE DUKE OF EDINBURGH, K.G.
DUKE OF WESTMINSTER, K.G.
LORD CHARLES BRUCE.
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HON. G. W. SPENCER LYTTELTON.
SIR HORACE FARQUHAR, BART.
SAMSON FOX, ESQ., M.Inst. C.E.
E. W. HAMILTON, ESQ., C.B.
ANDREW K. HICHENS, ESQ.

Honorary Officers.

HONORARY TREASURERS.

BARON FERDINAND DE ROTHSCHILD, M.P.
THOMAS P. CHAPPELL, ESQ.

HONORARY AUDITOR.

SIR CHARLES LISTER RYAN, K.C.B., COMPTROLLER AND AUDITOR-GENERAL.

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Counterpoint.

*DR. J F. BRIDGE, MUS. DOC. OXON.

Gregorian Counterpoint and Accompaniment.

MR. W. S. ROCKSTRO.

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*DR. J. F. BRIDGE, Mus. Doc. Oxon.
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*DR. C. HUBERT H. PARRY, M.A., Mus. Doc. Cantab. & Oxon.

Declamation.

MR. JOHN MILLARD.

Deportment.

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Italian.

SIGNOR PERINI.

Operatic Class.

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*MR. ALBERT VISETTI.
MR. RICHARD TEMPLE.

Ensemble Class (Chamber Music).

*MR. HENRY HOLMES.
MR. RICHARD GOMPERTZ.

Ensemble Class (Wind Instruments).

*DR. C. VILLIERS STANFORD, M.A., Mus. Doc. Cantab. & Oxon.

Ensemble Class (Vocal).

*MR. ALBERT VISETTI.

Sight Singing Class.

MRS. JULIAN MARSHALL.

Choral Class.

*SIR WALTER PARRATT, Mus. Bac. Oxon.

Orchestral Practice.

*MR. HENRY HOLMES.
*DR. C. VILLIERS STANFORD, M.A., Mus. Doc. Cantab. & Oxon.

THE OBJECTS OF THE COLLEGE.

The purpose for which the College is founded is the advancement of the Art and Science of Music in the British Empire: (1) by affording systematic musical instruction of the highest class to pupils, both professional and amateur, of both sexes; (2) by awarding Certificates of Proficiency, Titles, and Academical Degrees, to all persons, whether educated in the College or not, who may prove themselves worthy of such distinction; (3) by becoming a centre of musical study for the nation, to which other musical bodies may be affiliated; and (4) generally by taking such steps as the Council may from time to time think fit for promoting the interests of Music and Musicians, and for otherwise advancing the study of Music.

THE SITE OF THE COLLEGE.

The College was opened by H.R.H. the Prince of Wales, on May 7, 1883. It is situated in Kensington Gore, London, S.W., on the west of the Royal Albert Hall, in the building presented to the Prince of Wales by the late Sir C. J. Freake, Bart. It is at equal distances from the three stations of South Kensington, Gloucester Road, and High Street, Kensington, on the Metropolitan and District Railways.

Mr. Samson Fox, of Leeds, has most generously presented to the College a sum of £45,000 to defray the expenses of a new building to meet the increased requirements of the Institution. This is being erected on a site adjacent to the Royal Albert Hall which has been granted by Her Majesty's Commissioners on their South Kensington estate, and is expected to be completed in 1893.

CONSTITUTION AND GOVERNMENT.

The College is incorporated by Royal Charter, granted 23rd May, 1883. It is governed by a President and Council, acting through an Executive and a Finance Committee, a Director, Board of Professors, and Staff of Teachers, with Registrar and other Officials.

DONORS AND SUBSCRIBERS.

Under the Charter each donor of £50—whether as an individual, or as the chosen representative of a corporate body, company, or firm—and each annual subscriber of £10 10*s.* and upwards, is a member of the Corporation of the Royal College of Music, and in that capacity may attend the general meetings, and share in all other privileges conferred by the Charter on Members of the Corporation.

ACCOUNTS.

The financial year of the College extends from the 1st May to the 30th April. The Annual Accounts, to the latter date, are audited by the Honorary Auditor, and presented with the Report of the Council to the Annual General Meeting of the Corporation.

PUPILS.

The College is open to pupils of both sexes. The pupils consist of—

SCHOLARS, and
PAYING STUDENTS, of whom some are
EXHIBITIONERS.

SCHOLARSHIPS.

Scholarships are gained by competition, and entitle the holder to a thorough and systematic free education in theoretical and practical music.

The Scholarships as a rule are tenable for a period of three years and are of the value of £40 a year. But a Scholarship may be terminated by the Council at any time, should the Council consider the health, progress, or conduct of the scholar to be unsatisfactory; or the period may be extended should the ability and circumstances of the scholar be considered by the Council to warrant such extension.

Candidates for Scholarships are eligible up to the following ages, which must not be exceeded at the date of their Preliminary Examination :—

Composition, Males and Females 21.
Pianoforte, Males 18, Females 19.
Organ, Males 19, Females 20.
Harp, Males 18, Females 19.
Violin and other Stringed Instruments, Males and Females 18.
Wind Instruments, Males not less than 17.
Singing, Males between the ages of 18 and 23; Females between those of 17 and 22.

The Preliminary Examiners have instructions not to send up Candidates in the Instrumental Departments of too tender age, unless in very exceptional cases.

The Scholarships are of two classes :—

(1.) Open Scholarships.
(2.) Close or Local Scholarships.

(1.) OPEN (FREE) SCHOLARSHIPS.

These Scholarships, except when otherwise prescribed, are open to all classes of Her Majesty's subjects within the stated ages, and are obtainable by competitive examination only, of which due notice is given from time to time.

When a Scholarship is declared to be open for competition, due public notice thereof is given by advertisement and otherwise, and a Preliminary Examination is held locally, with the view of previously testing the candidates, and selecting those whose qualifications are such as to give them a reasonable prospect of success. Those Candidates only who may be selected at such Preliminary Examination will be allowed to attend the Final Examination.

There is no fee payable by Candidates attending the Preliminary Examination, but a fee of One Guinea must be paid by every Candidate who attends the Final Examination, which is held at the College.

There are fifty Open Scholarships, some of which provide maintenance during the College terms as well as education.

These include :—

The Courtenay Scholarship,
founded by Miss Courtenay, in memory of her brother, Frank Courtenay, Esq.

The Wilson Scholarship,
by the late Sir Erasmus Wilson, F.R.S., F.R.C.S.

The Morley Scholarship,
by the late Samuel Morley, Esq., M P., Howard Morley, Esq., and Charles Morley, Esq.

The Elizabeth Pringle Memorial Scholarship,
by Lady Harvey, of Shooter's Hill, Kent, in memory of her mother, Lady Elizabeth Pringle.

Vacancies in the Open Scholarships are announced about November in each year, and the election takes place in the following February or March.

(2.) CLOSE OR LOCAL (FREE) SCHOLARSHIPS.

These Scholarships are founded by the gift of a certain sum of money; and, according to the foundation, provide either musical education or musical education and maintenance during the College terms. They are obtainable by competition only, on the same conditions of age, &c., as the Open Scholarships (see p. 12); may bear such name as the donor may desire, and be confined to natives of a locality, or be otherwise restricted at the wish of the donor, subject to the approval of the Council (see page 35).

A Preliminary Examination is held in the locality, but the Final Examination takes place at the College. In the case of Colonial Scholarships the Examination in the locality is Final. If no Candidate reaches the required standard of excellence, the funds of the Scholarship will be applied to the general purposes of the College, until such time as a sufficiently qualified Candidate is elected.

The following Local Scholarships, providing both musical education and maintenance during the College terms, have been founded:—

The South Province of Victoria Scholarship,

by the Hon. Sir William J. Clarke, Bart., Melbourne, Victoria, for natives of Victoria.

The South Australian Scholarship,

by Sir Thomas Elder, Adelaide, South Australia, for natives of South Australia.

The Montreal Scholarship,

by two gentlemen of Montreal, at the instance of H.R.H. Princess Louise, for natives of the city of Montreal, Canada, and of the neighbourhood thereof, and for residents in the same district of not less than five years' standing.

The Gilstrap Scholarship,

by Sir William Gilstrap, Bart., of Fornham Hall, Bury St. Edmunds, for natives of Suffolk, and for residents therein for five years; or, failing them, for natives of Nottingham, and for residents therein for five years; or, failing them, for Open Competition.

The Liverpool Scholarship,

by subscription, for residents in Liverpool, or within twelve miles thereof in the county of Lancaster.

The Heywood-Lonsdale Scholarship,

by A. P. Heywood-Lonsdale, Esq., formerly of Gredington, Whitchurch, now of Shavington, Market Drayton, for residents in Shropshire of not less than five years' standing.

The Whitcombe-Portsmouth Scholarship,

by the late Alderman J. G. Whitcombe, Mayor of Portsmouth, and other donors, for natives of the Portsea Island, and for residents therein of not less than five years' standing.

The Norfolk and Norwich Scholarship,

by subscription, for natives of the county of Norfolk, or the county of the city of Norwich, and for residents therein of not less than five years' standing.

The Royal Amateur Orchestral Society Scholarship,

by subscription, for persons belonging to some one of the following classes :—

(1.) Sons or daughters of performing members of the Royal Amateur Orchestral Society.

(2.) Relatives of performing members of the Royal Amateur Orchestral Society, in some degree not more distant than that of second cousin.

(3.) Who are recommended by one or more of the performing members of the Royal Amateur Orchestral Society.

N.B.—This scholarship is at present for tuition only, and has no maintenance attached.

The Bristol Scholarship,

by subscription, for natives of the city and county of Bristol, or the counties of Gloucester, Somerset, Wilts, or Dorset, and for residents therein for not less than five years' standing.

N.B.—This scholarship is at present for tuition only, and has no maintenance attached.

EXHIBITIONS.

Exhibitions may be created from time to time by the College, or by individuals or Corporations, under such conditions as the Council may determine. The following have been already created:—

The Savage Club Exhibition (£40)

has been founded by the Savage Club for the purpose of granting by competition free musical education to persons who belong to some one of the following classes :—

(1.) Who are sons or daughters of Members of the Savage Club.

(2.) Who are relatives of Members of the

Savage Club, in some degree not more distant than that of second cousin.

(3.) Who are sons or daughters of persons qualified to be elected as Members of the Savage Club.

The Council Exhibitions.

The Exhibitions voted by the Council last for one year, and are as follows :—

Three, value £15 each, for Students of not less than three or more than five terms standing.

One of these is competed for at the end of each term.

Six, value £20 each, for Students of not less than six terms standing.

Two of these are competed for at the end of each term.

The Uppingham School Exhibition,

£20 annual value, by the Uppingham School, for Students in Instrumental Music or Composition of nine terms standing.

The Charlotte Holmes Exhibition,

£15 annual value, for Students of nine terms standing.

PRIZES.

Prizes are from time to time offered for competition to Pupils in the College.

The Hopkinson Gold Medal (annual) for Pianoforte playing.

Messrs. Brinsmead & Sons give a Piano to be competed for by piano players, once in three years. The next competition will be in 1893.

Messrs. Challen and Sons give a Piano to be competed for by piano players, once in three years. The next competition will be in 1895.

Messrs. Silvani & Smith give a Wind Instrument to be competed for by pupils once in three years. The next competition will take place in July, 1894.

The London Musical Society's Annual Prize for singing, value £3 3*s*.

The Worshipful Company of Musicians give a Silver Medal once in three years to the most distinguished pupil in the College, selected by the Director. The next award will be in 1894.

PAYING STUDENTS.

Students are examined on entering the College, the object of the Examination being to ascertain their qualifications and the degree of their proficiency. Specimens of the Paper work will be found at pages 24, 25.

The fee for the Entrance Examination is one guinea, which must be forwarded with the printed form of application issued by the College.

Students are not admitted for a shorter period than one year, viz. three terms. Admission can take place at the beginning of a term, or at the half-term. Students entering at a half-term must remain three terms and a half.

Persons entering the College as Students are expected to take up the regular course of instruction, as lessons are not given in single subjects.

The education fee is £40 per annum, payable in three equal instalments of £13 6*s.* 8*d.* before the first lesson of each term is given.

It is open to any person to provide or assist the education of a Student by paying the fees, either wholly or in part.

There is no limit to the age of Students.

COURSE OF INSTRUCTION.

The full course of instruction in the College occupies at least three years.

The following are the subjects of study:—

Composition.
Harmony, Counterpoint, and Gregorian Counterpoint.
Organ.
Choir training and accompaniment.
Pianoforte.
Solo singing.
Choral singing.
Operatic singing and acting.
Sight singing, music-dictation, &c.
Harp.

Violin.
Viola.
Violoncello.
Double bass.
Wind instruments.
Declamation.
Deportment and Dramatic Action.
Italian.
Concerted music (instrumental and vocal).
Orchestral practice, including playing from score.
The History of Music, and other subjects relating to Music.

From the above subjects a Student may adopt the following course, or a part of it, with the consent of the Director:—

Weekly Schedule.

1. *Principal Study.*—Two lessons of one hour each (in conjunction with two other students) in either singing, violin, viola, violoncello, double bass, piano, organ, harp, wind instrument, or Composition (the last if sufficiently advanced in Harmony).

2. *Second Study.*—One lesson of one hour in one of the various branches named in the preceding section. (The Second Study cannot be taken until the Pupil has passed the Class of Rudiments of Music. See page 24.)

3. *Harmony.*—One lesson of one hour in class. This is obligatory unless under very special circumstances.

4. *Counterpoint or Composition.*—One lesson of one hour in class, after the Pupil has passed the requisite grade in Harmony.

5. *Sight singing, dictation, &c.*—One lesson of forty-five minutes.

6. *Choral Singing.*—One lesson of one hour and a half.

7. *Oratorio and Opera Singing.*—One lesson of not less than an hour.

8. *Ensemble Playing.*—Two hours' practice in class if sufficiently advanced.

9. *Orchestral Practice.*—Two hours, twice a week, if sufficiently advanced.

10. *Italian.*—One lesson of one hour in class; provided that singing is taken as principal study, and that the Pupil is sufficiently advanced.

11. *Declamation.*—One lesson of one hour in class, if considered advisable.

12. *Deportment.*—One lesson of an hour, if considered advisable.

13. *History of Music.*—Lectures, four in the term, as announced from time to time.

14. *Music Class.*—One lesson of three-quarters of an hour.

15. *Operatic Class.*—Two hours per week.

EXAMINATIONS, &c.

Scholars, Exhibitioners, and Students are examined as follows:—

at the end of each term by Professors of the College;
and at the end of each College year (about April) by Examiners specially appointed.

TERMS.

The College year consists of three terms, each of about 13 weeks, including Examinations, as follows:—

1. First, or Midsummer Term, beginning about the 1st of May.
2. Second, or Christmas Term, beginning about the 27th of September.
3. Third, or Easter Term, beginning about the 10th of January.

Notice of the precise date of the beginning and ending of each term, of the vacations, of extra holidays, if any, and of the daily hours of instruction, will be given from time to time by the Director.

LODGINGS, &c.

There is no accommodation for residence in the College, but provision is made, under the supervision of the authorities of the College, for the board and residence during term-time of the holders of those Scholarships which include maintenance, in houses approved by the Council. These houses are also available on such payment as may be fixed by the Council, and, so far as the accommodation may extend, for the holders of Scholarships which do not include maintenance, and also for Students who, not being resident in London, may desire to be accommodated in them.

The cost of board and residence amounts to £20 for each term, including dinners, which are provided at the College when necessary.

Pupils who are not boarders can also dine at the College at fixed charges.

The Alexandra House adjoining the College was erected by the liberality of Sir Francis Cook, Bart., for the accommodation of Female Students in Art, Music, and Science, under the patronage of H.R.H. the Princess of Wales, and is available as a residence for Female Pupils of the College. Terms can be obtained from Miss Palmer, at the Alexandra House, Kensington Gore, S.W.

The College Concerts

are held fortnightly during term, in the CONCERT ROOM of the ALEXANDRA HOUSE, adjoining the College. Public Concerts of both Chamber and Orchestral Music are occasionally given, and an Opera has been publicly produced in each of the past seven years:—

1885, Figaro (Acts I. and II.): Mozart.
1886, The Water-Carrier: Cherubini.
1887, Der Freischütz: Weber.
1888, The Merry Wives of Windsor: Nicolai.
1889, The Taming of the Shrew: Goetz.
1890, Cosi fan tutte: Mozart.
1891, The Barber of Bagdad: Cornelius.

In addition to the foregoing, the first act of Beethoven's Fidelio was performed with full orchestra as part of the Annual Examination, April, 1892.

Annual Subscribers to the College have tickets for the College Concerts sent to them regularly.

LIBRARY.

The Library contains that of the Antient Concerts, presented by Her Majesty the Queen in 1884; also that of the late Sacred Harmonic Society.*

The Library is continually being increased by presents, purchases, and bequests. The Pupils have access thereto under proper regulations.

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* Mr. J. T. Chance, of Prince's Gate, advanced £3,000 without interest to Sir Philip Cunliffe Owen, K.C.B., K.C.M.G., C.I.E., to purchase the Library, with a view to presenting it to the Royal College of Music.

Subscriptions were then invited by Sir Philip Cunliffe Owen for the purpose of repaying Mr. Chance, and the following responses were received:—

	£	s.
Duke of Westminster, K.G.	100	0
J. J. Colman, Esq. (Norwich)	100	0
T. Colman, Esq. (London)	100	0
T. P. Chappell, Esq.	100	0
J. W. Siemens, Esq., F.R.S.	100	0
Samuel Morley, Esq., M.P.	100	0
Baroness Burdett Coutts	100	0
Sir John J. Kelk, Bart.	50	0
Baron Ferdinand de Rothschild	50	0
J. Reiss, Esq.	50	0
Sir Charles Freake, Bart.	50	0
Alfred Morrison, Esq.	50	0
George Matthey, Esq., F.R.S.	50	0
Sir William George Armstrong, C.B., F.R.S.	20	0
J. J. Bibby, Esq.	10	10

In July, 1883, Mr., now Sir Augustus Adderley, K.C.M.G., provided the required balance of £2,000, making a total of £3,030 10s. Out of this sum £3,000 was repaid to Mr. Chance, and the balance was absorbed by sundry expenses.

RUDIMENTS EXAMINATION (see p. 19).

No. 1.

Specimen of Questions to be answered by Pupils on entering the College before taking up a second study.

1.—Write out eight different kinds of Notes, beginning with the Breve, and ending with the Semi-demisemiquaver. Place under each note its corresponding rest.

2.—Write a dotted Minim, a double-dotted Crotchet, and a dotted Crotchet rest, and give the value of each in demisemiquavers.

3.—Write a table of Key-signatures, stopping at seven sharps and seven flats; and name the two Keys, major and minor, for each signature.

4.—Write the Augmented Seconds which occur in the harmonic form of the minor scales whose signatures are three flats, one sharp, and four sharps.

5.—Write a table of Time-signatures in Duple, Triple, and Quadruple Time, *Simple and Compound;* and after each signature add the note or dotted note which is equivalent in value to *one* beat.

6 —Describe the difference between Simple and Compound Time.

7.—Give the Compound forms of $\frac{2}{2}$, $\frac{3}{4}$, $\frac{3}{8}$; and the Simple forms of $\frac{12}{4}$, $\frac{12}{8}$, and $\frac{12}{16}$.

8.—Write a bar of twelve semiquavers, first in Triple Time, then in Compound Duple Time, then in Compound Quadruple Time. Prefix the Time-signature to each example, and group the semiquavers according to the beat.

9 —Correct the following incorrect examples, without altering the Time-signatures or adding any notes :—

RUDIMENTS EXAMINATION (see p. 19).

No. 2.

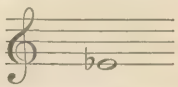
Specimen of Questions to be answered by Pupils before entering the Harmony Class.

1.—Draw the Great Stave of eleven lines and place the three Clefs in their proper positions (Treble, Soprano, Alto, Tenor, and Bass).

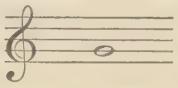
2.—Show which five lines of the Great Stave are used for the Tenor voice, and which for the Alto.

3.—Write the following example, *same pitch*, in the Bass, Tenor, Alto, and Soprano Staves, prefixing the proper clefs. Name the Key :—

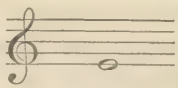
4.—Write a table of the Diatonic Intervals within the octave *above* and *below* this note :—



5.—Write a table of all the Chromatic Intervals within the octave *above* and *below* this note :—



6.—Write all the Consonant Intervals within the octave *above* and *below* this note :—



7.—Give the technical name of each degree of the Diatonic Scale, commencing with the Tonic.

8.—What is a Tetrachord?

9.—Write the upper Tetrachord of the scale of B minor in three different ways, normal, arbitrary, and harmonic.

10.—Write an Augmented Fifth from D flat; invert the interval, and state the minor key in which the two notes are found.

GENERAL REGULATIONS.

Scholars, Exhibitioners, and Students, when they enter the College, must possess the educational and physical qualifications necessary for the class of study which they are intended to pursue.

Before entering the College, each Scholar or Exhibitioner is required to sign an Agreement binding him to obey the rules of the College, and to remain for the entire term of the Scholarship or Exhibition, except in case of illness or other unavoidable cause. Such agreement must be countersigned by the parent or guardian of the Scholar or Exhibitioner, or some other person willing to undertake the responsibility on his behalf.

Each Scholar or Exhibitioner must also present a testimonial to good character, and undergo an examination by the Medical Officer of the College.

A person becoming entitled to a Scholarship or Exhibition, who declines to accept the emoluments thereof by reason of his being able to pay for his education or maintenance, may bear the title of Honorary Scholar or Honorary Exhibitioner, or such other title as may be determined by the Council.

The College does not provide for the lodging, maintenance, or charge of any Scholar during the vacations.

A Student, before admission to the College, will be required to give such references as shall satisfy the Director; and an undertaking must be entered into by him, or on his behalf, to the satisfaction of the Director, that the Student will remain one year (3 terms) at least in the College, and will pay the fees as they become due (*see* page 19).

Students are required to give one month's notice before leaving the College.

All Pupils, whether Scholars, Exhibitioners, or Students, must attend punctually at the hour appointed for their respective classes, and must on no account absent themselves

from any lesson or examination without the permission of the Director. If absent for more than three consecutive days on account of sickness, a medical certificate must be supplied.

All pupils, whether in First or Second Study, must remain in the teaching room for one hour, that is for 40 minutes in addition to their own individual lesson.

A Report of the progress of each Pupil is drawn up at the end of each term, signed by the several Professors concerned, and by the Director, and is transmitted to the parents or guardians of the Pupil.

Any grave misconduct on the part of a Pupil will be submitted to the decision of the Executive Committee, and will subject the Pupil to dismissal, or will be otherwise dealt with as the Committee may determine.

A Pupil will not be allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, except by the written permission of the Director. A copy of every composition published with the sanction of the Director must be presented to the College Library.

Pupils leaving the College after a period of not less than three terms are entitled to a *Testamur* to residence and conduct signed by the Director.

A Pupil or past Pupil is not authorised to add the initials of the College to his name until he has gained the certificate for Associateship (A.R.C.M.); (*see* page 28).

The Pupils have, to a certain extent, access to many concerts and musical performances of the metropolis, for which privilege the Council are indebted to the generosity of the various Managers and Directors of the same.

CERTIFICATE OF PROFICIENCY.

CONDITIONS.

A Certificate of Proficiency is granted for excellence in a particular branch of music; but the Certificate may, in addition, state that the Candidate has a competent knowledge of other branches.

The Certificate is under the seal of the Corporation, and is signed by H.R.H. the President, or by one of the Vice-Presidents, in terms of the provisions of the Charter.

The holder of a Certificate of Proficiency bears the title of ASSOCIATE OF THE ROYAL COLLEGE OF MUSIC, and is entitled to place the letters A.R.C.M. after his name.

Examinations for Certificate of Proficiency take place about Easter at the College on days which are announced by public advertisement at least twelve weeks previously, and are open to all comers, whether pupils of the College or not, without restriction of age.

Candidates intending to offer themselves for examination must apply on the printed form issued by the College, not less than six weeks before the date fixed for examination, and must submit satisfactory testimonials of character.

In the case of Scholars who are allowed to enter for Examination, the Fee will be remitted.

FEES.

A Fee of Five Guineas will be charged for Examination in one subject, and a further Fee of One Guinea for each additional subject. The Fee must accompany the application.

Should the Candidate not satisfy the Examiners at his first Examination, he may present himself at any subsequent Examination on payment each time of a further sum of Two Guineas and a Half for one subject, and One Guinea for each additional subject.

Candidates wishing to have their Certificates endorsed as having a competent knowledge of Harmony or Counterpoint, must work a paper similar to the specimen at page 33. There is no Extra Fee for this Examination.

REGULATIONS AS TO EXAMINATION FOR CERTIFICATE OF PROFICIENCY.

The College will issue, not less than twelve weeks previous to the Examination, a list of pieces in which the Candidates will be examined.

Candidates at the Examination will have to write a short passage in English to the dictation of the Examiner; to read a piece of poetry or prose; and to answer such general questions, regarding the dictation or the reading, as he may put.

I. PIANOFORTE.

Solo Performance.

Each Candidate will be required—

1. To play one or more pieces, selected by the Examiners, from the published list.
2. To play a piece, selected by the Candidate, either from the published list or otherwise.
3. To read at sight.
4. To extemporize, to modulate, and to transpose; also to improvise an accompaniment to a given melody.

Paper Work.

5. To answer questions on the grammar of music.
6. To harmonize a given figured bass in four parts.
7. To answer questions on the distinguishing characteristics of the pianoforte as a musical instrument.
8. To mark the fingering of a given passage.

II. TEACHING THE PIANOFORTE.

Each Candidate will be required—

Paper Work.

1. To answer questions on the grammar of music.
2. To harmonize a given figured bass in four parts.
3. To answer questions on the construction of the instrument.
4. To give an outline of a course of instruction in mechanical exercises, studies, and pieces.

5. To name special composers, and, if possible, particular works, the study of which would be likely to assist the progress of the pupil in respect of, (*a*) technical execution, (*b*) improvement in style and expression.
6. To name studies suitable for special purposes.
7. To mark the fingering of a given passage.

Viva-voce.

8. To answer questions on position of the hands.
9. To answer questions on terms and signs relating to tempo, expression, and phrasing.
10. To answer questions on the rendering of ornaments.
11. To answer questions on the proper method of practising the various technical departments, such as scales, arpeggios, &c.
12. To detect inaccuracies in the rendering of a composition well known to the Candidate.

---

13. To perform a piece of moderate length chosen by the Candidate and guaranteed to have been learnt without assistance. This piece must be the work of a well-known standard composer.
14. To read a simple piece at sight.

III. ORGAN.

Each Candidate will be required—

1. To play one or more pieces, selected by the Examiners, from the published list.
2. To play a piece, selected by the Candidate, either from the published list or otherwise.
3. To read at sight.
4. To harmonize a given melody on the instrument, and to play from a figured bass; also to play from four-part vocal score. To extemporize, to modulate, and to transpose.

Paper Work.

5. To answer questions on the grammar of music.
6. To harmonize a given figured bass in four parts.
7. To answer questions on the construction and treatment of the organ.

A Candidate has the option to undergo an examination in choir training.

IV. STRING INSTRUMENTS.

Violin, Viola, Violoncello, Double Bass.

Each Candidate will be required—

1. To play one or more pieces, selected by the Examiners, from the published list.
2. To play a piece, selected by the Candidate, either from the published list or otherwise.
3. To transpose.
4. To read at sight.

Paper Work.

5. To form modulations upon given examples.
6. To construct an accompaniment for a second instrument to a given melody.
7. To answer questions on the grammar of music.
8. To harmonize a given figured bass in four parts.
9. To answer questions on the treatment of the instrument.
10. To answer questions on the technique of the instrument.

V. HARP.

Each Candidate will be required—

1. To play one or more pieces, selected by the Examiners, from the published list.
2. To play a piece, selected by the Candidate, either from the published list or otherwise.
3. To read at sight.
4. To extemporise, to modulate, and to transpose.

Paper Work.

5. To answer questions on the grammar of music.
6. To harmonize a given figured bass in four parts.
7. To answer questions on the distinguishing characteristics of the Harp as a musical instrument.
8. To mark the fingering of a given passage.
9. To write an arpeggio accompaniment over a figured bass to suit a given melody.

VI. WIND INSTRUMENTS.

Each Candidate will be required—

1. To play one or more pieces, selected by the Examiners, from the published list.
2. To play a piece, selected by the Candidate, either from the published list or otherwise.
3. To read at sight.
4. To transpose.

Paper Work.

5. To answer questions on the grammar of music.
6. To harmonize a given figured bass in four parts.

VII. PUBLIC SINGING.

Each Candidate will be required—

1. To sing one or more pieces, selected by the Examiners, from the published list.
2. To sing a piece, selected by the Candidate, either from the published list or otherwise.
3. To read at sight.
4. To sing from memory.
5. To play on the pianoforte an accompaniment or an easy piece of music selected by the Candidate.

Paper Work.

6. To answer questions on the grammar of music.
7. To harmonize a given figured bass in four parts.

VIII. TEACHING SINGING.

Each Candidate will be required—

1. To answer questions in writing or *viva voce* on the physiology of the voice ; and on the method of teaching singing.
2. To answer questions on the Grammar of Music.
3. To harmonise a given figured bass in four parts.
4. To undergo tests for accuracy of ear.
5. To accompany on the pianoforte, and to transpose.

IX. THEORY OF MUSIC.

Each Candidate will be required—

1. To pass an examination in
   (*a.*) Harmony.
   (*b.*) Counterpoint, Canon, and Fugue.
   (*c.*) Instrumentation.
   (*d.*) Treatment of voices.
   (*e.*) Form.

X. COMPOSITION.

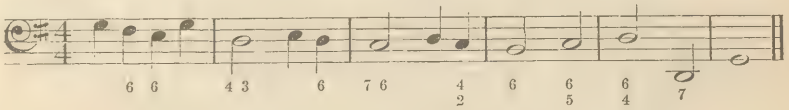
Each Candidate will be required—

To send in compositions of different classes and characters, including orchestral and choral works, one week before the date of the Examination, also, when at the College, to work a paper set by the Examiners to show his or her proficiency in the technique of the art.

SPECIMEN EXAMINATION PAPER

REFERRED TO ON PAGE 29.

All Candidates will be required to harmonize a similar figured bass to the following in four parts, in open Score, with the Tenor in C Clef.



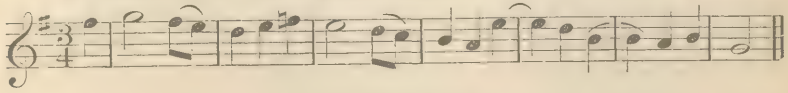
OPTIONAL PAPERS.

HARMONY.

Candidates wishing to have their Certificate endorsed as having a competent knowledge of Harmony, must work a similar Paper to the following.

Give examples of the following Chords, preparing and resolving them when necessary:—

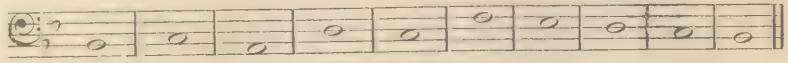
1. Inversions of Dominant 7th in A Minor.
2. Supertonic 9th in G Major.
4. Various suspensions formed on the Common Chord.
4. Augmented 6th—three forms—naming each.
5. Write an Arpeggio.
6. Give examples of various Unessential Notes.
7. Modulate from A Minor through C Major to G Major.
8. Harmonize the following melody in four or five parts at pleasure.



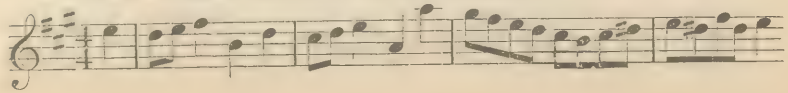
COUNTERPOINT.

Candidates wishing to have their Certificate endorsed as having a competent knowledge of Counterpoint, must work a similar Paper to the following.

1. Write Florid Counterpoint (in as many parts as you please) to this Canto Fermo.



2. Write a Fugal exposition on this subject.



FORMS.

(1.)

FORM OF ANNUAL SUBSCRIPTION.

I ....., *of* ....., *in the county of* ....., *undertake to subscribe* .....*pounds a year to the Royal College of Music, to be applied by the Council to such purposes for the benefit of the College as they may think fit.*

(2.)

FORM OF DONATION.

I ....., *of* ....., *in the county of* ....., *give* .....*pounds to the Royal College of Music as a donation, to be applied by the Council to such purposes for the benefit of the College as they may think fit.*

(3.)

DEED OF FOUNDATION OF OPEN SCHOLARSHIP.

To all to whom these presents may come, I ....., *of* ....., *in the county of* ....., *send greeting.*

Whereas I have paid the sum of .....*to the Royal College of Music, now I hereby declare that I have paid the said sum for the purpose of founding a Scholarship at the said College, to be called the* ..... *Scholarship.*

The Scholarship is intended to be open to all persons [being subjects of Her Majesty] or [being subjects of Her Majesty or not] to be held by each Scholar for such time as may be provided by the rules of the College.

The Scholarship is to be obtainable only by open competition according to the rules of the College for the time being in force relating to open Scholarships.

The scholar during the time of his holding the Scholarship is to be entitled to education [and maintenance] during the collegiate year.

(4.)

DEED OF FOUNDATION OF LOCAL (CLOSE) SCHOLARSHIP.

To all to whom these presents may come, I.....of....., in the county of.....send greeting.

Whereas I have paid the sum of.....to the Royal College of Music, now I hereby declare that I have paid the said sum for the purpose of founding a local Scholarship at the said College, to be called the.....Scholarship.

The Scholarship is intended to be for the benefit of persons who are qualified in some one of the following ways:—

(1) *Who were born in.....; or*

(2) *Who were resident in....., during the five years immediately preceding the Preliminary Examination;*

(3) *Who are children of parents one or both of whom have resided in.....during the five years immediately preceding the Preliminary Examination;*

and to be held by each scholar for such time as may be provided by the rules of the College.

The Scholarship is obtainable only by competition amongst such qualified persons according to the rules of the College for the time being in force relating to local Scholarships.

The Scholar during the time of his holding the Scholarship, is to to be entitled to education [and maintenance] during the collegiate year.

If on the occasion of any vacancy in the above Scholarship, no one of the candidates is found by the Examiners to display such excellence as to entitle him to a Scholarship, the College may declare the Scholarship for that vacancy to be an open Scholarship, and may deal with the same accordingly.

(5.)

FORM OF FOUNDATION OF EXHIBITION.

I give.....pounds to the Royal College of Music, on condition that they found an Exhibition, to be called the .....Exhibition, and for the purposes of such Exhibition they shall apply annually the sum of..... being an amount equal to the income of the sum so given at three per cent.....

[towards the expense of educating or maintaining a Pupil to be selected by the Board of Professors, provided that the same Pupil shall not be entitled to hold such Exhibition for more than .....years] ; or

[for the purpose of buying books or other prizes to be distributed amongst the most deserving Pupils of the College in such manner as the Council of the College may direct] ; or

[for such purposes for the benefit of the Pupils of the College as the Council may direct].

(6.)

FORM OF BEQUEST TO THE ROYAL COLLEGE OF MUSIC.

I bequeath to the Royal College of Music, to be paid free of legacy duty out of such part of my personal estate as is by law applicable to charitable purposes, and in priority to other payments thereout, the sum of.....pounds, to be applied by the Council of the said College to the purposes thereof, in such manner as the Council may determine.

Note.—These forms are intended as suggestions only, and are not meant to restrict the intentions of the donors.

This Prospectus is subject to alteration from time to time with the exception that the rights of existing holders of Scholarships and Exhibitions will be preserved.

By Order of the Council,

CHARLES MORLEY,

November, 1892. *Hon. Secretary.*

THE

ROYAL COLLEGE OF MUSIC,

KENSINGTON GORE,

LONDON, S.W.

INCORPORATED BY ROYAL CHARTER, 1883.

President.

H.R.H. THE PRINCE OF WALES, K.G.

Director.

SIR GEORGE GROVE, D.C.L., LL.D.

GENERAL REGULATIONS.

Scholarships	See p. 12
Paying Students	,, 19
Certificate of Proficiency (A.R.C.M.) ...	,, 28

[*March*, 1893.]

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[*March*, 1893.]

CONTENTS.

	Page
Governing Body	3
Honorary Officers	6
Administration	6
Professors and Teachers	7
Objects of the College	10
Site of the College	10
Constitution and Government	11
Scholarships	12
Open Free Scholarships	12
Close or Local Scholarships	14
Exhibitions	16
Prizes	18
Paying Students	19
Course of Instruction	19
Examinations	21
Terms	21
Lodgings	22
College Concerts and Operas	22
Library	23
Rudiments Examination	24
General Regulations	26
Certificate of Proficiency (A.R.C.M.)	28
Forms of Subscription, &c.	34

THE ROYAL COLLEGE OF MUSIC.

Governing Body.

President.

H.R.H. THE PRINCE OF WALES, K.G.

Vice-Presidents.

H.R.H. THE DUKE OF EDINBURGH, K.G.
H.R.H. THE DUKE OF CONNAUGHT, K.G.
H.R.H. THE PRINCE CHRISTIAN, K.G.
ARCHBISHOP OF CANTERBURY.
ARCHBISHOP OF YORK.
DUKE OF ABERCORN, K.G.
DUKE OF WESTMINSTER, K.G.
EARL OF STRATHMORE.
EARL OF DYSART.
EARL OF ROSEBERY, K.G.
EARL SPENCER, K.G.
EARL CADOGAN.
EARL OF LATHOM, G.C.B.
LORD CHARLES BRUCE.
LORD ABERDARE, G.C.B.
LORD COLERIDGE.
LORD HARLECH.
LORD HERSCHELL.
LORD REVELSTOKE.
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RIGHT HON. ARTHUR J. BALFOUR, M.P.
RIGHT HON. SIR JOHN LUBBOCK, BART., M.P. F.R.S.
SIR J. WHITTAKER ELLIS, BART.,
SIR FREDERIC LEIGHTON, BART., P.R.A.
SIR WILLIAM J. R. COTTON.
T. H. HUXLEY, ESQ., LL.D., F.R.S.

Council.

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H.R.H. THE PRINCE CHRISTIAN, K.G.
ARCHBISHOP OF CANTERBURY.
DUKE OF WESTMINSTER, K.G.
EARL STANHOPE.
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LORD ABERDARE, G.C.B.
LORD THRING, K.C.B.
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RIGHT HON. THE LORD MAYOR.
HON. JOHN BARING.
HON. G. W. SPENCER LYTTELTON.
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SIR FRANCIS COOK, BART.
SIR HORACE FARQUHAR, BART.
SIR P. CUNLIFFE-OWEN, K.C.B., K.C.M.G.
SIR CHARLES HALL, K.C.M.G., Q.C., M.P.
SIR ARTHUR SULLIVAN, Mus. Doc.
SIR JOHN STAINER, Mus. Doc., Prof. Mus. Ox. Univ.
SIR JOSEPH BARNBY.
SIR WILLIAM G. CUSINS.
THOMAS P. CHAPPELL, ESQ.
SAMSON FOX, ESQ., M.Inst. C.E.
OTTO GOLDSCHMIDT, ESQ.
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REV. F. A. J. HERVEY, M.A.
ANDREW K. HICHENS, ESQ.
HENRY LESLIE, ESQ.
ALFRED H. LITTLETON, ESQ.
CHARLES MORLEY, ESQ.
KELLOW J. PYE, ESQ.
JOHN RUTSON, ESQ.
C. B. STUART-WORTLEY. ESQ., M.P

Executive Committee.

H.R.H. THE PRINCE OF WALES, K.G.
H.R.H. THE PRINCE CHRISTIAN, K.G
LORD CHARLES BRUCE.
LORD THRING, K.C.B.
RIGHT HON. A. J. MUNDELLA, M.P.
HON. G. W. SPENCER LYTTELTON.
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SIR P. CUNLIFFE-OWEN, K.C.B., K.C.M.G
SIR ARTHUR SULLIVAN, Mus. Doc.
SIR JOHN STAINER, Mus. Doc., Prof. Mus. Ox. Univ.
SIR JOSEPH BARNBY.
SIR WILLIAM G. CUSINS.
THOMAS P. CHAPPELL, ESQ.
E. W. HAMILTON, ESQ., C.B.
ALFRED H. LITTLETON, ESQ.
CHARLES MORLEY, ESQ.
C. B. STUART-WORTLEY, ESQ., M.P.

Finance Committee.

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H.R.H. THE DUKE OF EDINBURGH, K.G.
DUKE OF WESTMINSTER, K.G.
LORD CHARLES BRUCE.
HON. JOHN BARING.
HON. G. W. SPENCER LYTTELTON.
SIR HORACE FARQUHAR, BART.
SAMSON FOX, ESQ., M.Inst. C.E.
E. W. HAMILTON, ESQ., C.B.
ANDREW K. HICHENS, ESQ.

Honorary Officers.

HONORARY TREASURERS.

BARON FERDINAND DE ROTHSCHILD, M.P.
THOMAS P. CHAPPELL, ESQ.

HONORARY AUDITOR.

SIR CHARLES LISTER RYAN, K.C.B., COMPTROLLER AND AUDITOR-GENERAL.

HONORARY MEDICAL OFFICERS.

Consulting Physician.

SIR GEORGE JOHNSON, M.D., F.R.S., 11, Savile Row, W.
Physician Extraordinary to Her Majesty The Queen.

Physician.

DR. GERALD HARPER, 40, Curzon Street, Mayfair, W.

HONORARY SECRETARY.

CHARLES MORLEY, ESQ.

Administrative Officers.

DIRECTOR.

SIR GEORGE GROVE, D.C.L., LL.D.

REGISTRAR.

MR. GEORGE WATSON.

MATRON.

MRS. THURSTON THOMPSON.

Bankers.

THE BANK OF ENGLAND.
THE LONDON AND WESTMINSTER BANK, LIMITED

Professors and Teachers.

Those marked with an asterisk are Members of the Board of Professors.

Singing.

*MR. ALFRED BLUME.
*MR. ALBERT VISETTI.
MR. HENRY BLOWER.
MR. GUSTAVE GARCIA.
MISS GERTRUDE MAYFIELD.
MR. SAMUEL P. MUSSON, A.R.C.M. (formerly Scholar).
MR. DANIEL PRICE, A.R.C.M. (formerly Scholar).

Pianoforte.

*MR ERNST PAUER.
*MR. FRANKLIN TAYLOR.
MR. ALGERNON ASHTON.
MR. JOHN FRANCIS BARNETT.
MR. M. M. BARTON, A.R.C.M. (formerly Scholar).
MR. FREDERIC CLIFFE.
MR. JOHN A. St. O. DYKES.
MR. STEPHEN KEMP.
MR. GRAHAM P. MOORE.
MR. HERBERT SHARPE.

Organ.

*SIR WALTER PARRATT, Mus. Bac. Oxon.
DR. F. E. GLADSTONE, Mus. Doc. Cantab.
MR. JAMES HIGGS, Mus. Bac. Oxon.
MR. W. STEVENSON HOYTE.
MR. F. A. SEWELL.

Choir Training and Accompaniment.

MR. W. STEVENSON HOYTE.

Violin and Viola.

*MR. HENRY HOLMES.
MR. RICHARD GOMPERTZ.
MR. ALFRED BURNETT.
MR. A. C. BENT (formerly Scholar).
MR. H. HAYDN INWARDS (formerly Scholar).
MR. JASPER SUTCLIFFE, A.R.C.M. (formerly Scholar).

Violoncello.

MR. EDWARD HOWELL.
MR. W. E. WHITEHOUSE.

Double Bass.

MR. A. C. WHITE.

Clarinet.

MR. HENRY LAZARUS.

Oboe.

MR. W. M. MALSCH.

Flute.

MR. W. LEWIS BARRETT.

Bassoon.

MR. WILLIAM B. WOTTON.

Horn.

MR. THOMAS E. MANN.

Trumpet.

MR. THOMAS HARPER.

Trombone.

MR. SAMUEL MILLAR.

Harp.

MR. JOHN THOMAS (PENCERDD GWALIA).

Military Music.

MR. CHARLES GODFREY.

Composition.

*DR. C. HUBERT H. PARRY, M.A., MUS. DOC. CANTAB. & OXON
*DR. C. VILLIERS STANFORD, M.A., MUS. DOC. CANT. & OXON

Counterpoint.

*DR. J F. BRIDGE, MUS. DOC. OXON.

Gregorian Counterpoint and Accompaniment.

MR. W. S. ROCKSTRO.

Harmony.

*DR. J. F. BRIDGE, Mus. Doc. Oxon.
DR. F. E. GLADSTONE, Mus. Doc. Cantab.
MR. JAMES HIGGS, Mus. Bac. Oxon.
MR. CHARLES WOOD, B.A., Mus. Bac. Cantab., A.R.C.M. (formerly Scholar).

Music Class, Dictation, &c.

*SIR WALTER PARRATT, Mus. Bac. Oxon.
DR. F. J. READ, Mus. Doc. Oxon.

History of Music.

*DR. C. HUBERT H. PARRY, M.A., Mus. Doc. Cantab. & Oxon.

Declamation.

MR. JOHN MILLARD.

Deportment.

MR. B. SOUTTEN.

Italian.

SIGNOR PERINI.

Operatic Class.

*DR. C. VILLIERS STANFORD, M.A., Mus. Doc. Cantab. & Oxon.
*MR. ALBERT VISETTI.
MR. RICHARD TEMPLE.

Ensemble Class (Chamber Music).

*MR. HENRY HOLMES.
MR. RICHARD GOMPERTZ.

Ensemble Class (Wind Instruments).

*DR. C. VILLIERS STANFORD, M.A., Mus. Doc. Cantab. & Oxon.

Ensemble Class (Vocal).

*MR. ALBERT VISETTI.

Sight Singing Class.

MRS. JULIAN MARSHALL.

Choral Class.

*SIR WALTER PARRATT, Mus. Bac. Oxon.

Orchestral Practice.

*MR. HENRY HOLMES.
*DR. C. VILLIERS STANFORD, M.A., Mus. Doc. Cantab. & Oxon.

THE OBJECTS OF THE COLLEGE.

The purpose for which the College is founded is the advancement of the Art and Science of Music in the British Empire: (1) by affording systematic musical instruction of the highest class to pupils, both professional and amateur, of both sexes; (2) by awarding Certificates of Proficiency, Titles, and Academical Degrees, to all persons, whether educated in the College or not, who may prove themselves worthy of such distinction; (3) by becoming a centre of musical study for the nation, to which other musical bodies may be affiliated; and (4) generally by taking such steps as the Council may from time to time think fit for promoting the interests of Music and Musicians, and for otherwise advancing the study of Music.

THE SITE OF THE COLLEGE.

The College was opened by H.R.H. the Prince of Wales, on May 7, 1883. It is situated in Kensington Gore, London, S.W., on the west of the Royal Albert Hall, in the building presented to the Prince of Wales by the late Sir C. J. Freake, Bart. It is at equal distances from the three stations of South Kensington, Gloucester Road, and High Street, Kensington, on the Metropolitan and District Railways.

Mr. Samson Fox, of Leeds, has most generously presented to the College a sum of £45,000 to defray the expenses of a new building to meet the increased requirements of the Institution. This is being erected on a site adjacent to the Royal Albert Hall which has been granted by Her Majesty's Commissioners on their South Kensington estate, and is expected to be completed in 1893.

CONSTITUTION AND GOVERNMENT.

The College is incorporated by Royal Charter, granted 23rd May, 1883. It is governed by a President and Council, acting through an Executive and a Finance Committee, a Director, Board of Professors, and Staff of Teachers, with Registrar and other Officials.

DONORS AND SUBSCRIBERS.

Under the Charter each donor of £50—whether as an individual, or as the chosen representative of a corporate body, company, or firm—and each annual subscriber of £10 10*s.* and upwards, is a member of the Corporation of the Royal College of Music, and in that capacity may attend the general meetings, and share in all other privileges conferred by the Charter on Members of the Corporation.

ACCOUNTS.

The financial year of the College extends from the 1st May to the 30th April. The Annual Accounts, to the latter date, are audited by the Honorary Auditor, and presented with the Report of the Council to the Annual General Meeting of the Corporation.

PUPILS.

The College is open to pupils of both sexes. The pupils consist of—

SCHOLARS, and
PAYING STUDENTS, of whom some are
EXHIBITIONERS.

SCHOLARSHIPS.

Scholarships are gained by competition, and entitle the holder to a thorough and systematic free education in theoretical and practical music.

The Scholarships as a rule are tenable for a period of three years and are of the value of £40 a year. But a Scholarship may be terminated by the Council at any time, should the Council consider the health, progress, or conduct of the scholar to be unsatisfactory; or the period may be extended should the ability and circumstances of the scholar be considered by the Council to warrant such extension.

Candidates for Scholarships are eligible up to the following ages, which must not be exceeded at the date of their Preliminary Examination :—

Composition, Males and Females 21.
Pianoforte, Males 18, Females 19.
Organ, Males 19, Females 20.
Harp, Males 18, Females 19.
Violin and other Stringed Instruments, Males and Females 18.
Wind Instruments, Males not less than 17.
Singing, Males between the ages of 18 and 23; Females between those of 17 and 22.

The Preliminary Examiners have instructions not to send up Candidates in the Instrumental Departments of too tender age, unless in very exceptional cases.

The Scholarships are of two classes :—

(1.) Open Scholarships.
(2.) Close or Local Scholarships.

(1.) OPEN (FREE) SCHOLARSHIPS.

These Scholarships, except when otherwise prescribed, are open to all classes of Her Majesty's subjects within the stated ages, and are obtainable by competitive examination only, of which due notice is given from time to time.

When a Scholarship is declared to be open for competition, due public notice thereof is given by advertisement and otherwise, and a Preliminary Examination is held locally, with the view of previously testing the candidates, and selecting those whose qualifications are such as to give them a reasonable prospect of success. Those Candidates only who may be selected at such Preliminary Examination will be allowed to attend the Final Examination.

There is no fee payable by Candidates attending the Preliminary Examination, but a fee of One Guinea must be paid by every Candidate who attends the Final Examination, which is held at the College.

There are fifty Open Scholarships, some of which provide maintenance during the College terms as well as education.

These include :—

The Courtenay Scholarship,
founded by Miss Courtenay, in memory of her brother, Frank Courtenay, Esq.

The Wilson Scholarship,
by the late Sir Erasmus Wilson, F.R.S., F.R.C.S.

The Morley Scholarship,
by the late Samuel Morley, Esq., M.P., Howard Morley, Esq., and Charles Morley, Esq.

The Elizabeth Pringle Memorial Scholarship,
by Lady Harvey, of Shooter's Hill, Kent, in memory of her mother, Lady Elizabeth Pringle.

Vacancies in the Open Scholarships are announced about November in each year, and the election takes place in the following February or March.

(2.) CLOSE OR LOCAL (FREE) SCHOLARSHIPS.

These Scholarships are founded by the gift of a certain sum of money; and, according to the foundation, provide either musical education or musical education and maintenance during the College terms. They are obtainable by competition only, on the same conditions of age, &c., as the Open Scholarships (see p. 12); may bear such name as the donor may desire, and be confined to natives of a locality, or be otherwise restricted at the wish of the donor, subject to the approval of the Council (see page 35).

A Preliminary Examination is held in the locality, but the Final Examination takes place at the College. In the case of Colonial Scholarships the Examination in the locality is Final. If no Candidate reaches the required standard of excellence, the funds of the Scholarship will be applied to the general purposes of the College, until such time as a sufficiently qualified Candidate is elected.

The following Local Scholarships, providing both musical education and maintenance during the College terms, have been founded:—

The South Province of Victoria Scholarship,

by the Hon. Sir William J. Clarke, Bart., Melbourne, Victoria, for natives of Victoria.

The South Australian Scholarship,

by Sir Thomas Elder, Adelaide, South Australia, for natives of South Australia.

The Montreal Scholarship,

by two gentlemen of Montreal, at the instance of H.R.H. Princess Louise, for natives of the city of Montreal, Canada, and of the neighbourhood thereof, and for residents in the same district of not less than five years' standing.

The Gilstrap Scholarship,

by Sir William Gilstrap, Bart., of Fornham Hall, Bury St. Edmunds, for natives of Suffolk, and for residents therein for five years; or, failing them, for natives of Nottingham, and for residents therein for five years; or, failing them, for Open Competition.

The Liverpool Scholarship,

by subscription, for residents in Liverpool, or within twelve miles thereof in the county of Lancaster.

The Heywood-Lonsdale Scholarship,

by A. P. Heywood-Lonsdale, Esq., formerly of Gredington, Whitchurch, now of Shavington, Market Drayton, for residents in Shropshire of not less than five years' standing.

The Whitcombe-Portsmouth Scholarship,

by the late Alderman J. G. Whitcombe, Mayor of Portsmouth, and other donors, for natives of the Portsea Island, and for residents therein of not less than five years' standing.

The Norfolk and Norwich Scholarship,

by subscription, for natives of the county of Norfolk, or the county of the city of Norwich, and for residents therein of not less than five years' standing.

The Royal Amateur Orchestral Society Scholarship,

by subscription, for persons belonging to some one of the following classes :—

(1.) Sons or daughters of performing members of the Royal Amateur Orchestral Society.

(2.) Relatives of performing members of the Royal Amateur Orchestral Society, in some degree not more distant than that of second cousin.

(3.) Who are recommended by one or more of the performing members of the Royal Amateur Orchestral Society.

N.B.—This scholarship is at present for tuition only, and has no maintenance attached.

The Bristol Scholarship,

by subscription, for natives of the city and county of Bristol, or the counties of Gloucester, Somerset, Wilts, or Dorset, and for residents therein for not less than five years' standing.

N.B.—This scholarship is at present for tuition only, and has no maintenance attached.

EXHIBITIONS.

Exhibitions may be created from time to time by the College, or by individuals or Corporations, under such conditions as the Council may determine. The following have been already created:—

The Savage Club Exhibition (£40)

has been founded by the Savage Club for the purpose of granting by competition free musical education to persons who belong to some one of the following classes :—

(1.) Who are sons or daughters of Members of the Savage Club.

(2.) Who are relatives of Members of the

Savage Club, in some degree not more distant than that of second cousin.

(3.) Who are sons or daughters of persons qualified to be elected as Members of the Savage Club.

The Council Exhibitions.

The Exhibitions voted by the Council last for one year, and are as follows:—

Three, value £15 each, for Students of not less than three or more than five terms standing.

One of these is competed for at the end of each term.

Six, value £20 each, for Students of not less than six terms standing.

Two of these are competed for at the end of each term.

The Uppingham School Exhibition,

£20 annual value, by the Uppingham School, for Students in Instrumental Music or Composition of nine terms standing.

The Charlotte Holmes Exhibition,

£15 annual value, for Students of nine terms standing.

PRIZES.

Prizes are from time to time offered for competition to Pupils in the College.

The Hopkinson Gold Medal (annual) for Pianoforte playing.

Messrs. Brinsmead & Sons give a Piano to be competed for by piano players, once in three years. The next competition will be in 1893.

Messrs. Challen and Sons give a Piano to be competed for by piano players, once in three years. The next competition will be in 1895.

Messrs. Silvani & Smith give a Wind Instrument to be competed for by pupils once in three years. The next competition will take place in July, 1894.

The London Musical Society's Annual Prize for singing, value £3 3*s*.

The Worshipful Company of Musicians give a Silver Medal once in three years to the most distinguished pupil in the College, selected by the Director. The next award will be in 1894.

PAYING STUDENTS.

Students are examined on entering the College, the object of the Examination being to ascertain their qualifications and the degree of their proficiency. Specimens of the Paper work will be found at pages 24, 25.

The fee for the Entrance Examination is one guinea, which must be forwarded with the printed form of application issued by the College.

Students are not admitted for a shorter period than one year, viz. three terms. Admission can take place at the beginning of a term, or at the half-term. Students entering at a half-term must remain three terms and a half.

Persons entering the College as Students are expected to take up the regular course of instruction, as lessons are not given in single subjects.

The education fee is £40 per annum, payable in three equal instalments of £13 6*s.* 8*d.* before the first lesson of each term is given.

It is open to any person to provide or assist the education of a Student by paying the fees, either wholly or in part.

There is no limit to the age of Students.

COURSE OF INSTRUCTION.

The full course of instruction in the College occupies at least three years.

The following are the subjects of study:—

Composition.
Harmony, Counterpoint, and Gregorian Counterpoint.
Organ.
Choir training and accompaniment.
Pianoforte.
Solo singing.
Choral singing.
Operatic singing and acting.
Sight singing.
Music dictation.
Harp.

Violin.
Viola.
Violoncello.
Double bass.
Wind instruments.
Declamation.
Deportment and Dramatic Action.
Italian.
Concerted music (instrumental and vocal).
Orchestral practice, including playing from score.
The History of Music, and other subjects relating to Music.

From the above subjects a Student may adopt the following course, or a part of it, with the consent of the Director:—

Weekly Schedule.

1. *Principal Study.*—Two lessons of one hour each (in conjunction with two other students) in either singing, violin, viola, violoncello, double bass, piano, organ, harp, wind instrument, or Composition (the last if sufficiently advanced in Harmony).

2. *Second Study.*—One lesson of one hour in one of the various branches named in the preceding section. (The Second Study cannot be taken until the Pupil has passed the Class of Rudiments of Music. See page 24.)

3. *Harmony.*—One lesson of one hour in class. This is obligatory unless under very special circumstances.

4. *Counterpoint or Composition.*—One lesson of one hour in class, after the Pupil has passed the requisite grade in Harmony.

5. *Sight singing, dictation, &c.*—One lesson of forty-five minutes.

6. *Choral Singing.*—One lesson of one hour and a half.

7. *Oratorio and Opera Singing.*—One lesson of not less than an hour.

8. *Ensemble Playing.*—Two hours' practice in class if sufficiently advanced.

9. *Orchestral Practice.*—Two hours, twice a week, if sufficiently advanced.

10. *Italian.*—One lesson of one hour in class; provided that singing is taken as principal study, and that the Pupil is sufficiently advanced.

11. *Declamation.*—One lesson of one hour in class, if considered advisable.

12. *Deportment.*—One lesson of an hour, if considered advisable.

13. *History of Music.*—Lectures, four in the term, as announced from time to time.

14. *Music Class.*—One lesson of three-quarters of an hour.

15. *Operatic Class.*—Two hours per week.

EXAMINATIONS, &c.

Scholars, Exhibitioners, and Students are examined as follows:—

at the end of each term by Professors of the College:
and at the end of each College year (about April) by Examiners specially appointed.

TERMS.

The College year consists of three terms, each of about 13 weeks, including Examinations, as follows:—

1. First, or Midsummer Term, beginning about the 1st of May.
2. Second, or Christmas Term, beginning about the 27th of September.
3. Third, or Easter Term, beginning about the 10th of January.

Notice of the precise date of the beginning and ending of each term, of the vacations, of extra holidays, if any, and of the daily hours of instruction, will be given from time to time by the Director.

LODGINGS, &c.

There is no accommodation for residence in the College, but provision is made, under the supervision of the authorities of the College, for the board and residence during term-time of the holders of those Scholarships which include maintenance, in houses approved by the Council. These houses are also available on such payment as may be fixed by the Council, and, so far as the accommodation may extend, for the holders of Scholarships which do not include maintenance, and also for Students who, not being resident in London, may desire to be accommodated in them.

The cost of board and residence amounts to £20 for each term, including dinners, which are provided at the College when necessary.

Pupils who are not boarders can also dine at the College at fixed charges.

The Alexandra House adjoining the College was erected by the liberality of Sir Francis Cook, Bart., for the accommodation of Female Students in Art, Music, and Science, under the patronage of H.R.H. the Princess of Wales, and is available as a residence for Female Pupils of the College. Terms can be obtained from Miss Palmer, at the Alexandra House, Kensington Gore, S.W.

The College Concerts

are held fortnightly during term, in the CONCERT ROOM of the ALEXANDRA HOUSE, adjoining the College. Public Concerts of both Chamber and Orchestral Music are occasionally given, and an Opera has been publicly produced in each of the past seven years:—

1885, Figaro (Acts I. and II.): Mozart.
1886, The Water-Carrier: Cherubini.
1887, Der Freischütz: Weber.
1888, The Merry Wives of Windsor: Nicolai.
1889, The Taming of the Shrew: Goetz.
1890, Cosi fan tutte: Mozart.
1891, The Barber of Bagdad: Cornelius.

In addition to the foregoing, the first act of Beethoven's Fidelio was performed with full orchestra as part of the Annual Examination, April, 1892.

Annual Subscribers to the College have tickets for the College Concerts sent to them regularly.

LIBRARY.

The Library contains that of the Antient Concerts, presented by Her Majesty the Queen in 1884; also that of the late Sacred Harmonic Society.*

The Library is continually being increased by presents, purchases, and bequests. The Pupils have access thereto under proper regulations.

* Mr. J. T. Chance, of Prince's Gate, advanced £3,000 without interest to Sir Philip Cunliffe Owen, K.C.B., K.C.M.G, C.I.E., to purchase the Library, with a view to presenting it to the Royal College of Music.

Subscriptions were then invited by Sir Philip Cunliffe Owen for the purpose of repaying Mr. Chance, and the following responses were received:—

	£	s.
Duke of Westminster, K.G.	100	0
J. J. Colman, Esq. (Norwich)	100	0
T. Colman, Esq. (London)	100	0
T. P. Chappell, Esq.	100	0
J. W. Siemens, Esq., F.R S.	100	0
Samuel Morley, Esq., M.P.	100	0
Baroness Burdett Coutts	100	0
Sir John J. Kelk, Bart.	50	0
Baron Ferdinand de Rothschild	50	0
J. Reiss, Esq.	50	0
Sir Charles Freake, Bart.	50	0
Alfred Morrison, Esq.	50	0
George Matthey, Esq., F.R.S.	50	0
Sir William George Armstrong, C.B., F.R.S.	20	0
J. J. Bibby, Esq.	10	10

In July, 1883, Mr., now Sir Augustus Adderley, K.C.M.G., provided the required balance of £2,000, making a total of £3,030 10s. Out of this sum £3,000 was repaid to Mr. Chance, and the balance was absorbed by sundry expenses.

RUDIMENTS EXAMINATION (see p. 19).

No. 1.

Specimen of Questions to be answered by Pupils on entering the College before taking up a second study.

1.—Write out eight different kinds of Notes, beginning with the Breve, and ending with the Semi-demisemiquaver. Place under each note its corresponding rest.

2.—Write a dotted Minim, a double-dotted Crotchet, and a dotted Crotchet rest, and give the value of each in demisemiquavers.

3.—Write a table of Key-signatures, stopping at seven sharps and seven flats; and name the two Keys, major and minor, for each signature.

4.—Write the Augmented Seconds which occur in the harmonic form of the minor scales whose signatures are three flats, one sharp, and four sharps.

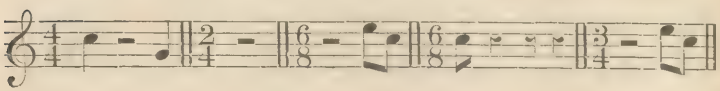
5.—Write a table of Time-signatures in Duple, Triple, and Quadruple Time, *Simple and Compound;* and after each signature add the note or dotted note which is equivalent in value to *one* beat.

6.—Describe the difference between Simple and Compound Time.

7.—Give the Compound forms of $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$; and the Simple forms of $\frac{12}{4}$, $\frac{12}{8}$, and $\frac{12}{16}$.

8.—Write a bar of twelve semiquavers, first in Triple Time, then in Compound Duple Time, then in Compound Quadruple Time. Prefix the Time-signature to each example, and group the semiquavers according to the beat.

9.—Correct the following incorrect examples, without altering the Time-signatures or adding any notes:—



RUDIMENTS EXAMINATION (see p. 19).

No. 2.

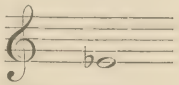
Specimen of Questions to be answered by Pupils before entering the Harmony Class.

1.—Draw the Great Stave of eleven lines and place the three Clefs in their proper positions (Treble, Soprano, Alto, Tenor, and Bass).

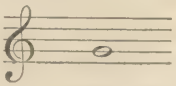
2.—Show which five lines of the Great Stave are used for the Tenor voice, and which for the Alto.

3.—Write the following example, *same pitch*, in the Bass, Tenor, Alto, and Soprano Staves, prefixing the proper clefs. Name the Key :—

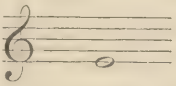
4.—Write a table of the Diatonic Intervals within the octave *above* and *below* this note :—



5.—Write a table of all the Chromatic Intervals within the octave *above* and *below* this note :—



6.—Write all the Consonant Intervals within the octave *above* and *below* this note :—



7.—Give the technical name of each degree of the Diatonic Scale, commencing with the Tonic.

8.—What is a Tetrachord ?

9.—Write the upper Tetrachord of the scale of B minor in three different ways, normal, arbitrary, and harmonic.

10.—Write an Augmented Fifth from D flat ; invert the interval, and state the minor key in which the two notes are found.

GENERAL REGULATIONS.

Scholars, Exhibitioners, and Students, when they enter the College, must possess the educational and physical qualifications necessary for the class of study which they are intended to pursue.

Before entering the College, each Scholar or Exhibitioner is required to sign an Agreement binding him to obey the rules of the College, and to remain for the entire term of the Scholarship or Exhibition, except in case of illness or other unavoidable cause. Such agreement must be countersigned by the parent or guardian of the Scholar or Exhibitioner, or some other person willing to undertake the responsibility on his behalf.

Each Scholar or Exhibitioner must also present a testimonial to good character, and undergo an examination by the Medical Officer of the College.

A person becoming entitled to a Scholarship or Exhibition, who declines to accept the emoluments thereof by reason of his being able to pay for his education or maintenance, may bear the title of Honorary Scholar or Honorary Exhibitioner, or such other title as may be determined by the Council.

The College does not provide for the lodging, maintenance, or charge of any Scholar during the vacations.

A Student, before admission to the College, will be required to give such references as shall satisfy the Director; and an undertaking must be entered into by him, or on his behalf, to the satisfaction of the Director, that the Student will remain one year (3 terms) at least in the College, and will pay the fees as they become due (*see* page 19).

Students are required to give one month's notice before leaving the College.

All Pupils, whether Scholars, Exhibitioners, or Students, must attend punctually at the hour appointed for their respective classes, and must on no account absent themselves

from any lesson or examination without the permission of the Director. If absent for more than three consecutive days on account of sickness, a medical certificate must be supplied.

All pupils, whether in First or Second Study, must remain in the teaching room for one hour, that is for 40 minutes in addition to their own individual lesson.

A Report of the progress of each Pupil is drawn up at the end of each term, signed by the several Professors concerned, and by the Director, and is transmitted to the parents or guardians of the Pupil.

Any grave misconduct on the part of a Pupil will be submitted to the decision of the Executive Committee, and will subject the Pupil to dismissal, or will be otherwise dealt with as the Committee may determine.

A Pupil will not be allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, except by the written permission of the Director. A copy of every composition published with the sanction of the Director must be presented to the College Library.

Pupils leaving the College after a period of not less than three terms are entitled to a *Testamur* to residence and conduct signed by the Director.

A Pupil or past Pupil is not authorised to add the initials of the College to his name until he has gained the certificate for Associateship (A.R.C.M.); (*see* page 28).

The Pupils have, to a certain extent, access to many concerts and musical performances of the metropolis, for which privilege the Council are indebted to the generosity of the various Managers and Directors of the same.

CERTIFICATE OF PROFICIENCY.

CONDITIONS.

A Certificate of Proficiency is granted for excellence in a particular branch of music; but the Certificate may, in addition, state that the Candidate has a competent knowledge of other branches.

The Certificate is under the seal of the Corporation, and is signed by H.R.H. the President, or by one of the Vice-Presidents, in terms of the provisions of the Charter.

The holder of a Certificate of Proficiency bears the title of ASSOCIATE OF THE ROYAL COLLEGE OF MUSIC, and is entitled to place the letters A.R.C.M. after his or her name.

Examinations for Certificate of Proficiency take place about Easter at the College on days which are announced by public advertisement at least twelve weeks previously, and are open to all comers, whether pupils of the College or not, without restriction of age.

Candidates intending to offer themselves for examination must apply on the printed form issued by the College, not less than six weeks before the date fixed for examination, and must submit satisfactory testimonials of character.

In the case of Scholars who are allowed to enter for Examination, the Fee will be remitted.

FEES.

A Fee of Five Guineas will be charged for Examination in one subject, and a further Fee of One Guinea for each additional subject. The Fee must accompany the application.

Should the Candidate not satisfy the Examiners at his first Examination, he may present himself at any subsequent Examination on payment each time of a further sum of Two Guineas and a Half for one subject, and One Guinea for each additional subject.

Candidates wishing to have their Certificates endorsed as having a competent knowledge of Harmony or Counterpoint, must work a paper similar to the specimen at page 33. There is no Extra Fee for this Examination.

REGULATIONS AS TO EXAMINATION FOR CERTIFICATE OF PROFICIENCY.

The College will issue, not less than twelve weeks previous to the Examination, a list of pieces in which the Candidates will be examined.

Candidates at the Examination will have to write a short passage in English to the dictation of the Examiner; to read a piece of poetry or prose; and to answer such general questions, regarding the dictation or the reading, as he may put.

I. PIANOFORTE.

Solo Performance.

Each Candidate will be required—

1. To play one or more pieces, selected by the Examiners, from the published list.
2. To play a piece, selected by the Candidate, either from the published list or otherwise.
3. To read at sight.
4. To extemporize, to modulate, and to transpose; also to improvise an accompaniment to a given melody.

Paper Work.

5. To answer questions on the grammar of music.
6. To harmonize a given figured bass in four parts.
7. To answer questions on the distinguishing characteristics of the pianoforte as a musical instrument.
8. To mark the fingering of a given passage.

II. TEACHING THE PIANOFORTE.

Each Candidate will be required—

Paper Work.

1. To answer questions on the grammar of music.
2. To harmonize a given figured bass in four parts.
3. To answer questions on the construction of the instrument.
4. To give an outline of a course of instruction in mechanical exercises, studies, and pieces.

5. To name special composers, and, if possible, particular works, the study of which would be likely to assist the progress of the pupil in respect of, (*a*) technical execution, (*b*) improvement in style and expression.
6. To name studies suitable for special purposes.
7. To mark the fingering of a given passage.

Viva-voce.

8. To answer questions on position of the hands.
9. To answer questions on terms and signs relating to tempo, expression, and phrasing.
10. To answer questions on the rendering of ornaments.
11. To answer questions on the proper method of practising the various technical departments, such as scales, arpeggios, &c.
12. To detect inaccuracies in the rendering of a composition well known to the Candidate.

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13. To perform a piece of moderate length chosen by the Candidate and guaranteed to have been learnt without assistance. This piece must be the work of a well-known standard composer.
14. To read a simple piece at sight.

III. ORGAN.

Each Candidate will be required—

1. To play one or more pieces, selected by the Examiners, from the published list.
2. To play a piece, selected by the Candidate, either from the published list or otherwise.
3. To read at sight.
4. To harmonize a given melody on the instrument, and to play from a figured bass; also to play from four-part vocal score. To extemporize, to modulate, and to transpose.

Paper Work.

5. To answer questions on the grammar of music.
6. To harmonize a given figured bass in four parts.
7. To answer questions on the construction and treatment of the organ.

A Candidate has the option to undergo an examination in choir training.

IV. STRING INSTRUMENTS.

Violin, Viola, Violoncello, Double Bass.

Each Candidate will be required—

1. To play one or more pieces, selected by the Examiners, from the published list.
2. To play a piece, selected by the Candidate, either from the published list or otherwise.
3. To transpose.
4. To read at sight.

Paper Work.

5. To form modulations upon given examples.
6. To construct an accompaniment for a second instrument to a given melody.
7. To answer questions on the grammar of music.
8. To harmonize a given figured bass in four parts.
9. To answer questions on the treatment of the instrument.
10. To answer questions on the technique of the instrument.

V. HARP.

Each Candidate will be required—

1. To play one or more pieces, selected by the Examiners, from the published list.
2. To play a piece, selected by the Candidate, either from the published list or otherwise.
3. To read at sight.
4. To extemporise, to modulate, and to transpose.

Paper Work.

5. To answer questions on the grammar of music.
6. To harmonize a given figured bass in four parts.
7. To answer questions on the distinguishing characteristics of the Harp as a musical instrument.
8. To mark the fingering of a given passage.
9. To write an arpeggio accompaniment over a figured bass to suit a given melody.

VI. WIND INSTRUMENTS.

Each Candidate will be required—

1. To play one or more pieces, selected by the Examiners, from the published list.
2. To play a piece, selected by the Candidate, either from the published list or otherwise.
3. To read at sight.
4. To transpose.

Paper Work.

5. To answer questions on the grammar of music.
6. To harmonize a given figured bass in four parts.

VII. PUBLIC SINGING.

Each Candidate will be required—

1. To sing one or more pieces, selected by the Examiners, from the published list.
2. To sing a piece, selected by the Candidate, either from the published list or otherwise.
3. To read at sight.
4. To sing from memory.
5. To play on the pianoforte an accompaniment or an easy piece of music selected by the Candidate.

Paper Work.

6. To answer questions on the grammar of music.
7. To harmonize a given figured bass in four parts.

VIII. TEACHING SINGING.

Each Candidate will be required—

1. To answer questions in writing or *viva voce* on the physiology of the voice ; and on the method of teaching singing.
2. To answer questions on the Grammar of Music.
3. To harmonise a given figured bass in four parts.
4. To undergo tests for accuracy of ear.
5. To accompany on the pianoforte, and to transpose.

IX. THEORY OF MUSIC.

Each Candidate will be required—

1. To pass an examination in
   (*a.*) Harmony.
   (*b.*) Counterpoint, Canon, and Fugue.
   (*c.*) Instrumentation.
   (*d.*) Treatment of voices.
   (*e.*) Form.

X. COMPOSITION.

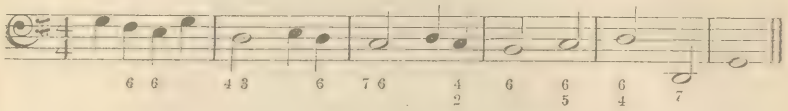
Each Candidate will be required—

To send in compositions of different classes and characters, including orchestral and choral works, one week before the date of the Examination, also, when at the College, to work a paper set by the Examiners to show his or her proficiency in the technique of the art.

SPECIMEN EXAMINATION PAPER

REFERRED TO ON PAGE 29.

All Candidates will be required to harmonize a similar figured bass to the following in four parts, in open Score, with the Tenor in C Clef.



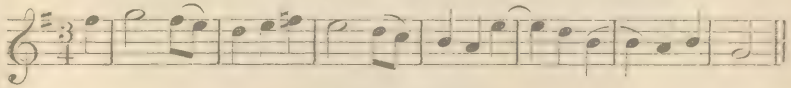
OPTIONAL PAPERS.

HARMONY.

Candidates wishing to have their Certificate endorsed as having a competent knowledge of Harmony, must work a similar Paper to the following.

Give examples of the following Chords, preparing and resolving them when necessary:—

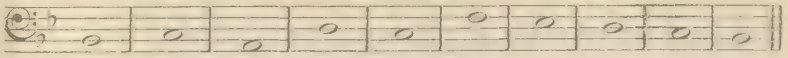
1. Inversions of Dominant 7th in A Minor.
2. Supertonic 9th in G Major.
4. Various suspensions formed on the Common Chord.
4. Augmented 6th—three forms—naming each.
5. Write an Arpeggio.
6. Give examples of various Unessential Notes.
7. Modulate from A Minor through C Major to G Major.
8. Harmonize the following melody in four or five parts at pleasure



COUNTERPOINT.

Candidates wishing to have their Certificate endorsed as having a competent knowledge of Counterpoint, must work a similar Paper to the following.

1. Write Florid Counterpoint (in as many parts as you please) to this Canto Fermo.



2. Write a Fugal exposition on this subject.

FORMS.

(1.)

FORM OF ANNUAL SUBSCRIPTION.

I ....., *of* ....., *in the county of* ....., *undertake to subscribe* .....*pounds a year to the Royal College of Music, to be applied by the Council to such purposes for the benefit of the College as they may think fit.*

(2.)

FORM OF DONATION.

I ....., *of* ....., *in the county of* ....., *give* .....*pounds to the Royal College of Music as a donation, to be applied by the Council to such purposes for the benefit of the College as they may think fit.*

(3.)

DEED OF FOUNDATION OF OPEN SCHOLARSHIP.

To all to whom these presents may come, I ....., *of* ....., *in the county of* ....., *send greeting.*

Whereas I have paid the sum of .....*to the Royal College of Music, now I hereby declare that I have paid the said sum for the purpose of founding a Scholarship at the said College, to be called the* ..... *Scholarship.*

The Scholarship is intended to be open to all persons [being subjects of Her Majesty] or [being subjects of Her Majesty or not] to be held by each Scholar for such time as may be provided by the rules of the College.

The Scholarship is to be obtainable only by open competition according to the rules of the College for the time being in force relating to open Scholarships.

The scholar during the time of his holding the Scholarship is to be entitled to education [and maintenance] during the collegiate year.

(4.)

DEED OF FOUNDATION OF LOCAL (CLOSE) SCHOLARSHIP.

To all to whom these presents may come, I.....of....., in the county of.....send greeting.

Whereas I have paid the sum of.....to the Royal College of Music, now I hereby declare that I have paid the said sum for the purpose of founding a local Scholarship at the said College, to be called the.....Scholarship.

The Scholarship is intended to be for the benefit of persons who are qualified in some one of the following ways:—

(1) *Who were born in.....; or*

(2) *Who were resident in....., during the five years immediately preceding the Preliminary Examination;*

(3) *Who are children of parents one or both of whom have resided in.....during the five years immediately preceding the Preliminary Examination;*

and to be held by each scholar for such time as may be provided by the rules of the College.

The Scholarship is obtainable only by competition amongst such qualified persons according to the rules of the College for the time being in force relating to local Scholarships.

The Scholar during the time of his holding the Scholarship, is to to be entitled to education [and maintenance] during the collegiate year.

If on the occasion of any vacancy in the above Scholarship, no one of the candidates is found by the Examiners to display such excellence as to entitle him to a Scholarship, the College may declare the Scholarship for that vacancy to be an open Scholarship, and may deal with the same accordingly.

(5.)

FORM OF FOUNDATION OF EXHIBITION.

I give .....pounds to the Royal College of Music, on condition that they found an Exhibition, to be called the .....Exhibition, and for the purposes of such Exhibition they shall apply annually the sum of ..... being an amount equal to the income of the sum so given at three per cent. .....

[*towards the expense of educating or maintaining a Pupil to be selected by the Board of Professors, provided that the same Pupil shall not be entitled to hold such Exhibition for more than .....years*] ; *or*

[*for the purpose of buying books or other prizes to be distributed amongst the most deserving Pupils of the College in such manner as the Council of the College may direct*] ; *or*

[*for such purposes for the benefit of the Pupils of the College as the Council may direct*].

(6.)

FORM OF BEQUEST TO THE ROYAL COLLEGE OF MUSIC.

I bequeath to the Royal College of Music, to be paid free of legacy duty out of such part of my personal estate as is by law applicable to charitable purposes, and in priority to other payments thereout, the sum of .....pounds, to be applied by the Council of the said College to the purposes thereof, in such manner as the Council may determine.

Note.—These forms are intended as suggestions only, and are not meant to restrict the intentions of the donors.

This Prospectus is subject to alteration from time to time with the exception that the rights of existing holders of Scholarships and Exhibitions will be preserved.

By Order of the Council,

CHARLES MORLEY,

March, 1893. *Hon. Secretary.*

THE

ROYAL COLLEGE OF MUSIC,

KENSINGTON GORE,

LONDON, S.W.

INCORPORATED BY ROYAL CHARTER, 1883.

President.

H.R.H. THE PRINCE OF WALES, K.G.

Director.

SIR GEORGE GROVE, D.C.L., LL.D.

GENERAL REGULATIONS.

Scholarships	**See p. 12**
Paying Students	,, 19
Certificate of Proficiency (A.R.C.M.) ...	,, 28

[*March*, 1893.]

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[*March*, 1893.]

CONTENTS.

	Page
Governing Body	3
Honorary Officers	6
Administration	6
Professors and Teachers	7
Objects of the College	10
Site of the College	10
Constitution and Government	11
Scholarships	12
Open Free Scholarships	12
Close or Local Scholarships	14
Exhibitions	16
Prizes	18
Paying Students	19
Course of Instruction	19
Examinations	21
Terms	21
Lodgings	22
College Concerts and Operas	22
Library	23
Rudiments Examination	24
General Regulations	26
Certificate of Proficiency (A.R.C.M.)	28
Forms of Subscription, &c.	34

THE ROYAL COLLEGE OF MUSIC.

Governing Body.

President.

H.R.H. THE PRINCE OF WALES, K.G.

Vice-Presidents.

H.R.H. THE DUKE OF SAXE COBURG GOTHA (DUKE OF EDINBURGH, K.G.).
H.R.H. THE DUKE OF CONNAUGHT, K.G.
H.R.H. THE PRINCE CHRISTIAN, K.G.
ARCHBISHOP OF CANTERBURY.
ARCHBISHOP OF YORK.
DUKE OF ABERCORN, K.G.
DUKE OF WESTMINSTER, K.G.
EARL OF STRATHMORE.
EARL OF ROSEBERY, K.G.
EARL SPENCER, K.G.
EARL CADOGAN.
EARL OF LATHOM, G.C.B.
LORD CHARLES BRUCE.
LORD ABERDARE, G.C.B.
LORD COLERIDGE.
LORD HARLECH.
LORD HERSCHELL, G.C.B.
LORD REVELSTOKE.
RIGHT HON. W. E. GLADSTONE, M.P.
RIGHT HON. ARTHUR J. BALFOUR, M.P.
RIGHT HON. SIR JOHN LUBBOCK, BART., M.P., F.R.S.
RIGHT HON. T. H. HUXLEY, LL.D., F.R.S.
SIR J. WHITTAKER ELLIS, BART.
SIR FREDERIC LEIGHTON, BART., P.R.A.
SIR W. J. RICHMOND COTTON.

Council.

H.R.H. THE PRINCE OF WALES, K.G.
H.R.H. THE DUKE OF EDINBURGH, K.G.
H.R.H. THE PRINCE CHRISTIAN, K.G.
ARCHBISHOP OF CANTERBURY.
DUKE OF WESTMINSTER, K.G.
EARL STANHOPE.
LORD CHARLES BRUCE.
LORD ABERDARE, G.C.B.
LORD THRING, K.C.B
LORD EMLYN.
BARON FERDINAND DE ROTHSCHILD, M.P.
RIGHT HON. A. J. MUNDELLA, M.P.
RIGHT HON. THE LORD MAYOR.
HON. JOHN BARING.
HON. G. W. SPENCER LYTTELTON.
SIR J. WHITTAKER ELLIS, BART.
SIR FRANCIS COOK, BART.
SIR HORACE FARQUHAR, BART.
SIR P. CUNLIFFE-OWEN, K.C.B., K.C.M.G.
SIR CHARLES HALL, K.C.M.G., Q.C., M.P.
SIR ARTHUR SULLIVAN, Mus. Doc.
SIR JOHN STAINER, Mus. Doc., Prof. Mus. Ox. Univ
SIR JOSEPH BARNBY.
THOMAS P. CHAPPELL, ESQ.
SAMSON FOX, ESQ., M.Inst. C.E.
OTTO GOLDSCHMIDT, ESQ.
E. W. HAMILTON, ESQ., C.B.
REV. F. A. J. HERVEY, M.A.
ANDREW K. HICHENS, ESQ.
HENRY LESLIE, ESQ.
ALFRED H. LITTLETON, ESQ.
CHARLES MORLEY, ESQ.
KELLOW J. PYE, ESQ.
JOHN RUTSON, ESQ.
C. B. STUART-WORTLEY, ESQ., Q.C., M.P.

Executive Committee.

H.R.H. THE PRINCE OF WALES, K.G.
H.R.H. THE PRINCE CHRISTIAN, K.G.
LORD CHARLES BRUCE.
LORD THRING, K.C.B.
LORD EMLYN.
RIGHT HON. A. J. MUNDELLA, M.P.
HON. G. W. SPENCER LYTTELTON.
SIR J. WHITTAKER ELLIS, BART.
SIR P. CUNLIFFE-OWEN, K.C.B., K.C.M.G.
SIR ARTHUR SULLIVAN, Mus. Doc.
SIR JOHN STAINER, Mus. Doc., Prof. Mus. Ox. Univ.
SIR JOSEPH BARNBY.
THOMAS P. CHAPPELL, ESQ.
E. W. HAMILTON, ESQ., C.B.
ALFRED H. LITTLETON, ESQ.
CHARLES MORLEY, ESQ.
C. B. STUART-WORTLEY, ESQ., Q.C., M.P.

Finance Committee.

H.R.H. THE PRINCE OF WALES, K.G.
H.R.H. THE DUKE OF EDINBURGH, K.G.
DUKE OF WESTMINSTER, K.G.
LORD CHARLES BRUCE.
HON. JOHN-BARING.
HON. G. W. SPENCER LYTTELTON.
SIR HORACE FARQUHAR, BART.
SAMSON FOX, ESQ., M.Inst. C.E.
E. W. HAMILTON, ESQ., C.B.
ANDREW K. HICHENS, ESQ.

Honorary Officers.

HONORARY TREASURERS.

BARON FERDINAND DE ROTHSCHILD, M.P.
THOMAS P. CHAPPELL, ESQ.

HONORARY AUDITOR.

SIR CHARLES LISTER RYAN, K.C.B., COMPTROLLER AND AUDITOR-GENERAL.

HONORARY MEDICAL OFFICERS.

Consulting Physician.

SIR GEORGE JOHNSON, M.D., F.R.S., 11, Savile Row, W.
Physician Extraordinary to Her Majesty The Queen.

Physician.

DR. GERALD HARPER, 40, Curzon Street, Mayfair, W.

HONORARY SECRETARY.

CHARLES MORLEY, ESQ.

Administrative Officers.

DIRECTOR.

SIR GEORGE GROVE, D.C.L., LL.D.

REGISTRAR.

MR. GEORGE WATSON.

MATRON.

MRS. THURSTON THOMPSON.

Bankers.

THE BANK OF ENGLAND.
THE LONDON AND WESTMINSTER BANK, LIMITED.

Professors and Teachers.

Those marked with an asterisk are Members of the Board of Professors.

Singing.

*MR. ALFRED BLUME.
*MR. ALBERT VISETTI.
MR. HENRY BLOWER.
MR. GUSTAVE GARCIA.
MADAME SOPHIE LÖWE.
MISS GERTRUDE MAYFIELD.
MR. SAMUEL P. MUSSON, A.R.C.M. (formerly Scholar).
MR. DANIEL PRICE, A.R.C.M. (formerly Scholar).

Pianoforte.

*MR. ERNST PAUER.
*MR. FRANKLIN TAYLOR.
MR. ALGERNON ASHTON.
MR. JOHN FRANCIS BARNETT.
MR. M. M. BARTON, A.R.C.M. (formerly Scholar).
MR. FREDERIC CLIFFE.
MR. JOHN A. ST. O. DYKES.
MR. STEPHEN KEMP.
MR. GRAHAM P. MOORE.
MR. HERBERT SHARPE.

Organ.

*SIR WALTER PARRATT, MUS. BAC. OXON.
DR. F. E. GLADSTONE, MUS. DOC. CANTAB.
MR. JAMES HIGGS, MUS. BAC. OXON.
MR. W. STEVENSON HOYTE.
MR. W. G. ALCOCK, A.R.C.M.
MR. F. A. SEWELL.

Choir Training and Accompaniment.

MR. W. STEPHENSON HOYTE.

Violin and Viola.

*MR.
MR. RICHARD GOMPERTZ.
MR. ALFRED BURNETT.
MR. A. C. BENT (formerly Scholar).
MR. H. HAYDN INWARDS (formerly Scholar).
MR. JASPER SUTCLIFFE, A.R.C.M. (formerly Scholar).

Violoncello.

MR. EDWARD HOWELL.
MR. W. E. WHITEHOUSE.

Double Bass.

MR. A. C. WHITE.

Clarinet.

MR. HENRY LAZARUS.

Oboe.

MR. W. M. MALSCH.

Flute.

MR. W. LEWIS BARRETT.

Bassoon.

MR. WILLIAM B. WOTTON.

Horn.

MR. A. BORSDORF.

Trumpet.

MR. THOMAS HARPER.

Trombone.

MR. CHARLES GEARD.

Harp.

MR. JOHN THOMAS (PENCERDD GWALIA).

Military Music.

MR. CHARLES GODFREY.

Composition.

*DR. C. HUBERT H. PARRY, M.A., MUS. DOC. CANTAB & OXON.
*DR. C. VILLIERS STANFORD, M.A., MUS. DOC. CANT. & OXON.

Harmony and Counterpoint.

*DR. J. F. BRIDGE, Mus. Doc. Oxon.
DR. F. E. GLADSTONE, Mus. Doc. Cantab.
MR. JAMES HIGGS, Mus. Bac. Oxon.
MR. W. S. ROCKSTRO.
MR. CHARLES WOOD, B.A., Mus. Bac. Cantab., A.R.C.M. (formerly Scholar).

Music Class, Dictation, &c.

*SIR WALTER PARRATT, Mus. Bac. Oxon.
DR. F. J. READ, Mus. Doc. Oxon.

History of Music.

*DR. C. HUBERT H. PARRY, M.A., Mus. Doc. Cantab. & Oxon.

Declamation.

MR. RICHARD TEMPLE.

Deportment.

MR. B. SOUTTEN.

Italian.

SIGNOR PERINI.

Operatic Class.

*DR. C. VILLIERS STANFORD, M.A., Mus. Doc. Cantab & Oxon.
*MR. ALBERT VISETTI.
MR. RICHARD TEMPLE.

Ensemble Class (Chamber Music).

*MR.
MR. RICHARD GOMPERTZ.

Ensemble Class (Wind Instruments).

*DR. C. VILLIERS STANFORD, M.A., Mus. Doc. Cantab. & Oxon.

Ensemble Class (Vocal).

*MR. ALBERT VISETTI.

Sight Singing Class.

DR. F. J. SAWYER, Mus. Doc. Oxon.

Choral Class.

*SIR WALTER PARRATT, Mus. Bac. Oxon.

Orchestral Practice.

*MR.
*DR. C. VILLIERS STANFORD, M.A., Mus. Doc. Cantab. & Oxon.

THE OBJECTS OF THE COLLEGE.

The purpose for which the College is founded is the advancement of the Art and Science of Music in the British Empire: (1) by affording systematic musical instruction of the highest class to pupils, both professional and amateur, of both sexes; (2) by awarding Certificates of Proficiency, Titles, and Academical Degrees, to all persons, whether educated in the College or not, who may prove themselves worthy of such distinction; (3) by becoming a centre of musical study for the nation, to which other musical bodies may be affiliated; and (4) generally by taking such steps as the Council may from time to time think fit for promoting the interests of Music and Musicians, and for otherwise advancing the study of Music.

THE SITE OF THE COLLEGE.

The College was opened by H.R.H. the Prince of Wales, on May 7, 1883. It is situated in Kensington Gore, London, S.W., on the west of the Royal Albert Hall, in the building presented to the Prince of Wales by the late Sir C. J. Freake, Bart. It is at equal distances from the three stations of South Kensington, Gloucester Road, and High Street, Kensington, on the Metropolitan and District Railways.

Mr. Samson Fox, of Leeds, has most generously presented to the College a sum of £45,000 to defray the expenses of a new building to meet the increased requirements of the Institution. This is being erected on a site adjacent to the Royal Albert Hall which has been granted by Her Majesty's Commissioners on their South Kensington estate, and is expected to be completed in 1893.

CONSTITUTION AND GOVERNMENT.

The College is incorporated by Royal Charter, granted 23rd May, 1883. It is governed by a President and Council, acting through an Executive and a Finance Committee, a Director, Board of Professors, and Staff of Teachers, with Registrar and other Officials.

DONORS AND SUBSCRIBERS.

Under the Charter each donor of £50—whether as an individual, or as the chosen representative of a corporate body, company, or firm—and each annual subscriber of £10 10*s.* and upwards, is a member of the Corporation of the Royal College of Music, and in that capacity may attend the general meetings, and share in all other privileges conferred by the Charter on Members of the Corporation.

ACCOUNTS.

The financial year of the College extends from the 1st May to the 30th April. The Annual Accounts, to the latter date, are audited by the Honorary Auditor, and presented with the Report of the Council to the Annual General Meeting of the Corporation.

PUPILS.

The College is open to pupils of both sexes. The pupils consist of—

SCHOLARS, and
PAYING STUDENTS, of whom some are
EXHIBITIONERS.

SCHOLARSHIPS.

Scholarships are gained by competition, and entitle the holder to a thorough and systematic free education in theoretical and practical music.

The Scholarships as a rule are tenable for a period of three years and are of the value of £40 a year. But a Scholarship may be terminated by the Council at any time, should the Council consider the health, progress, or conduct of the scholar to be unsatisfactory; or the period may be extended should the ability and circumstances of the scholar be considered by the Council to warrant such extension.

Candidates for Scholarships are eligible up to the following ages, which must not be exceeded at the date of their Preliminary Examination:—

Composition, Males and Females 21.
Pianoforte, Males 18, Females 19.
Organ, Males 19, Females 20.
Harp, Males 18, Females 19.
Violin and other Stringed Instruments, Males and Females 18.
Wind Instruments, Males not less than 17.
Singing, Males between the ages of 18 and 23; Females between those of 17 and 22.

The Preliminary Examiners have instructions not to send up Candidates in the Instrumental Departments of too tender age, unless in very exceptional cases.

The Scholarships are of two classes:—

(1.) Open Scholarships.
(2.) Close or Local Scholarships.

(1.) OPEN (FREE) SCHOLARSHIPS.

These Scholarships, except when otherwise prescribed, are open to all classes of Her Majesty's subjects within the stated ages, and are obtainable by competitive examination only, of which due notice is given from time to time.

When a Scholarship is declared to be open for competition, due public notice thereof is given by advertisement and otherwise, and a Preliminary Examination is held locally, with the view of previously testing the Candidates, and selecting those whose qualifications are such as to give them a reasonable prospect of success. Those Candidates only who may be selected at such Preliminary Examination will be allowed to attend the Final Examination.

There is no fee payable by Candidates attending the Preliminary Examination, but a fee of One Guinea must be paid by every Candidate who attends the Final Examination, which is held at the College.

There are fifty Open Scholarships, some of which provide maintenance during the College terms as well as education.

These include :—

The Courtenay Scholarship,
founded by Miss Courtenay, in memory of her brother, Frank Courtenay, Esq.

The Wilson Scholarship,
by the late Sir Erasmus Wilson, F.R.S., F.R.C.S.

The Morley Scholarship,
by the late Samuel Morley, Esq., M.P., Howard Morley, Esq., and Charles Morley, Esq.

The Elizabeth Pringle Memorial Scholarship,
by Lady Harvey, of Shooter's Hill, Kent, in memory of her mother, Lady Elizabeth Pringle.

Vacancies in the Open Scholarships are announced about November in each year, and the election takes place in the following February or March.

(2.) CLOSE OR LOCAL (FREE) SCHOLARSHIPS.

These Scholarships are founded by the gift of a certain sum of money; and, according to the foundation, provide either musical education or musical education and maintenance during the College terms. They are obtainable by competition only, on the same conditions of age, &c., as the Open Scholarships (see p. 12); may bear such name as the donor may desire, and be confined to natives of a locality, or be otherwise restricted at the wish of the donor, subject to the approval of the Council (see page 35).

A Preliminary Examination is held in the locality, but the Final Examination takes place at the College. In the case of Colonial Scholarships the Examination in the locality is Final. If no Candidate reaches the required standard of excellence, the funds of the Scholarship will be applied to the general purposes of the College, until such time as a sufficiently qualified Candidate is elected.

The following Local Scholarships, providing both musical education and maintenance during the College terms, have been founded:—

The South Province of Victoria Scholarship,

by the Hon. Sir William J. Clarke, Bart., Melbourne, Victoria, for natives of Victoria.

The South Australian Scholarship,

by Sir Thomas Elder, Adelaide, South Australia, for natives of South Australia.

The Montreal Scholarship,

by two gentlemen of Montreal, at the instance of H.R.H. Princess Louise, for natives of the city of Montreal, Canada, and of the neighbourhood thereof, and for residents in the same district of not less than five years' standing.

The Gilstrap Scholarship,

by Sir William Gilstrap, Bart., of Fornham Hall, Bury St. Edmunds, for natives of Suffolk, and for residents therein for five years; or, failing them, for natives of Nottingham, and for residents therein for five years; or, failing them, for Open Competition.

The Liverpool Scholarship,

by subscription, for residents in Liverpool, or within twelve miles thereof in the county of Lancaster.

The Heywood-Lonsdale Scholarship,

by A. P. Heywood-Lonsdale, Esq., formerly of Gredington, Whitchurch, now of Shavington, Market Drayton, for residents in Shropshire of not less than five years' standing.

The Whitcombe-Portsmouth Scholarship,

by the late Alderman J. G. Whitcombe, Mayor of Portsmouth, and other donors, for natives of the Portsea Island, and for residents therein of not less than five years' standing.

The Norfolk and Norwich Scholarship,

by subscription, for natives of the county of Norfolk, or the county of the city of Norwich, and for residents therein of not less than five years' standing.

The Royal Amateur Orchestral Society Scholarship,

by subscription, for persons belonging to some one of the following classes:—

(1.) Sons or daughters of performing members of the Royal Amateur Orchestral Society.

(2.) Relatives of performing members of the Royal Amateur Orchestral Society, in some degree not more distant than that of second cousin.

(3.) Who are recommended by one or more of the performing members of the Royal Amateur Orchestral Society.

N.B.—This scholarship is at present for tuition only, and has no maintenance attached.

The Bristol Scholarship,

by subscription, for natives of the city and county of Bristol, or the counties of Gloucester, Somerset, Wilts, or Dorset, and for residents therein for not less than five years' standing.

N.B.—This scholarship is at present for tuition only, and has no maintenance attached.

EXHIBITIONS.

Exhibitions may be created from time to time by the College, or by individuals or Corporations, under such conditions as the Council may determine. The following have been already created :—

The Savage Club Exhibition (£40)

has been founded by the Savage Club for the purpose of granting by competition free musical education to persons who belong to some one of the following classes :—

(1.) Who are sons or daughters of Members of the Savage Club.

(2.) Who are relatives of Members of the

Savage Club, in some degree not more distant than that of second cousin.

(3.) Who are sons or daughters of persons qualified to be elected as Members of the Savage Club.

The Council Exhibitions.

The Exhibitions voted by the Council last for one year, and are as follows :—

Three, value £15 each, for Students of not less than three or more than five terms standing.

One of these is competed for at the end of each term.

Six, value £20 each, for Students of not less than six terms standing.

Two of these are competed for at the end of each term.

The Uppingham School Exhibition,

£20 annual value, by the Uppingham School, for Students in Instrumental Music or Composition of nine terms standing.

The Charlotte Holmes Exhibition,

£15 annual value, for Students of nine terms standing.

PRIZES.

Prizes are from time to time offered for competition to Pupils in the College.

The Hopkinson Gold Medal (annual) for Pianoforte playing.

Messrs. Brinsmead & Sons give a Piano to be competed for by Piano players, once in three years. The next competition will be in 1893.

Messrs. Challen & Sons give a Piano to be competed for by piano players, once in three years. The next competition will be in 1895.

Messrs. Silvani & Smith give a Wind Instrument to be competed for by pupils once in three years. The next competition will take place in July, 1894.

The London Musical Society's Annual Prize for singing, value £3 3*s*.

The Worshipful Company of Musicians give a Silver Medal once in three years to the most distinguished pupil in the College, selected by the Director. The next award will be in 1894.

PAYING STUDENTS.

Students are examined on entering the College, the object of the Examination being to ascertain their qualifications and the degree of their proficiency. Specimens of the Paper work will be found at pages 24, 25.

The fee for the Entrance Examination is one guinea, which must be forwarded with the printed form of application issued by the College.

Students are not admitted for a shorter period than one year, viz. three terms. Admission can take place at the beginning of a term, or at the half-term. Students entering at a half-term must remain three terms and a half.

Persons entering the College as Students are expected to take up the regular course of instruction, as lessons are not given in single subjects.

The education fee is £40 per annum, payable in three equal instalments of £13 6*s.* 8*d.* before the first lesson of each term is given.

It is open to any person to provide or assist the education of a Student by paying the fees, either wholly or in part.

There is no limit to the age of Students.

COURSE OF INSTRUCTION.

The full course of instruction in the College occupies at least three years.

The following are the subjects of study :—

Composition.
Harmony, Counterpoint, and Gregorian Counterpoint.
Organ.
Choir training and accompaniment.
Pianoforte.
Solo singing.
Choral singing.
Operatic singing and acting.
Sight singing.
Music dictation.
Harp.

Violin.
Viola.
Violoncello.
Double bass.
Wind instruments.
Declamation.
Deportment and Dramatic Action.
Italian.
Concerted music (instrumental and vocal).
Orchestral practice, including playing from score.
The History of Music, and other subjects relating to Music.

From the above subjects a Student may adopt the following course, or a part of it, with the consent of the Director :—

Weekly Schedule.

1. *Principal Study.*—Two lessons of one hour each (in conjunction with two other students) in either singing, violin, viola, violoncello, double bass, piano, organ, harp, wind instrument, or Composition (the last if sufficiently advanced in Harmony).

2. *Second Study.*—One lesson of one hour in one of the various branches named in the preceding section. (The Second Study cannot be taken until the Pupil has passed the Class of Rudiments of Music. See page 24.)

3. *Harmony.*—One lesson of one hour in class. This is obligatory unless under very special circumstances.

4. *Counterpoint or Composition.*—One lesson of one hour in class, after the Pupil has passed the requisite grade in Harmony.

5. *Sight singing, dictation, &c.*—One lesson of forty-five minutes.

6. *Choral Singing.*—One lesson of one hour and a half.

7. *Oratorio and Opera Singing.*—One lesson of not less than an hour.

8. *Ensemble Playing.*—Two hours' practice in class if sufficiently advanced.

9. *Orchestral Practice.*—Two hours, twice a week, if sufficiently advanced.

10. *Italian.*—One lesson of one hour in class; provided that singing is taken as principal study, and that the Pupil is sufficiently advanced.

11. *Declamation.*—One lesson of one hour in class, if considered advisable.

12. *Deportment.*—One lesson of an hour, if considered advisable.

13. *History of Music.*—Lectures, four in the term, as announced from time to time.

14. *Music Class.*—One lesson of three-quarters of an hour.

15. *Operatic Class.*—Two hours per week.

EXAMINATIONS, &c.

Scholars, Exhibitioners, and Students are examined as follows:—

at the end of each term by Professors of the College:
and at the end of each College year (about April) by Examiners specially appointed.

TERMS.

The College year consists of three terms, each of about 13 weeks, including Examinations, as follows:—

1. First, or Midsummer Term, beginning about the 1st of May.
2. Second, or Christmas Term, beginning about the 27th of September.
3. Third, or Easter Term, beginning about the 10th of January.

Notice of the precise date of the beginning and ending of each term, of the vacations, of extra holidays, if any, and of the daily hours of instruction, will be given from time to time by the Director.

LODGINGS, &c.

There is no accommodation for residence in the College, but provision is made, under the supervision of the authorities of the College, for the board and residence during term-time of the holders of those Scholarships which include maintenance, in houses approved by the Council. These houses are also available on such payment as may be fixed by the Council, and, so far as the accommodation may extend, for the holders of Scholarships which do not include maintenance, and also for Students who, not being resident in London, may desire to be accommodated in them.

The cost of board and residence amounts to £20 for each term, including dinners, which are provided at the College when necessary.

Pupils who are not boarders can also dine at the College at fixed charges.

The Alexandra House adjoining the College was erected by the liberality of Sir Francis Cook, Bart., for the accommodation of Female Students in Art, Music, and Science, under the patronage of H.R.H. the Princess of Wales, and is available as a residence for Female Pupils of the College. Terms can be obtained from Miss Palmer, at the Alexandra House, Kensington Gore, S.W.

The College Concerts

are held fortnightly during term, in the CONCERT ROOM of the ALEXANDRA HOUSE, adjoining the College. Public Concerts of both Chamber and Orchestral Music are occasionally given, and an Opera has been publicly produced in each of the past seven years:—

1885, Figaro (Acts I. and II.): Mozart.
1886, The Water-Carrier: Cherubini.
1887, Der Freischütz: Weber.
1888, The Merry Wives of Windsor: Nicolai.
1889, The Taming of the Shrew: Goetz.
1890, Cosi fan tutte: Mozart.
1891, The Barber of Bagdad: Cornelius.

In addition to the foregoing, the first act of Beethoven's Fidelio was performed with full orchestra as part of the Annual Examination, April, 1892.

Annual Subscribers to the College have tickets for the College Concerts sent to them regularly.

LIBRARY.

The Library contains that of the Antient Concerts, presented by Her Majesty the Queen in 1884; also that of the late Sacred Harmonic Society.*

The Library is continually being increased by presents, purchases, and bequests. The Pupils have access thereto under proper regulations.

* Mr. J. T. Chance, of Prince's Gate, advanced £3,000 without interest to Sir Philip Cunliffe Owen, K.C.B., K.C.M.G., C.I.E., to purchase the Library, with a view to presenting it to the Royal College of Music.

Subscriptions were then invited by Sir Philip Cunliffe Owen for the purpose of repaying Mr. Chance, and the following responses were received :—

	£	s.
Duke of Westminster, K.G.	100	0
J. J. Colman, Esq. (Norwich)	100	0
T. Colman, Esq. (London)	100	0
T. P. Chappell, Esq.	100	0
J. W. Siemens, Esq., F.R S.	100	0
Samuel Morley, Esq., M.P.	100	0
Baroness Burdett Coutts	100	0
Sir John J. Kelk, Bart.	50	0
Baron Ferdinand de Rothschild	50	0
J. Reiss, Esq.	50	0
Sir Charles Freake, Bart.	50	0
Alfred Morrison, Esq.	50	0
George Matthey, Esq., F.R.S.	50	0
Sir William George Armstrong, C.B., F.R.S.	20	0
J. J. Bibby, Esq.	10	10

In July, 1883, Mr., now Sir Augustus Adderley, K.C.M.G., provided the required balance of £2,000, making a total of £3,030 10s. Out of this sum £3,000 was repaid to Mr. Chance, and the balance was absorbed by sundry expenses.

RUDIMENTS EXAMINATION (see p. 19).

No. 1.

Specimen of Questions to be answered by Pupils on entering the College before taking up a second study.

1.—Write out eight different kinds of Notes, beginning with the Breve, and ending with the Semi-demisemiquaver. Place under each note its corresponding rest.

2.—Write a dotted Minim, a double-dotted Crotchet, and a dotted Crotchet rest, and give the value of each in demisemiquavers.

3.—Write a table of Key-signatures, stopping at seven sharps and seven flats; and name the two Keys, major and minor, for each signature.

4.—Write the Augmented Seconds which occur in the harmonic form of the minor scales whose signatures are three flats, one sharp, and four sharps.

5.—Write a table of Time-signatures in Duple, Triple, and Quadruple Time, *Simple and Compound;* and after each signature add the note or dotted note which is equivalent in value to *one* beat.

6 —Describe the difference between Simple and Compound Time.

7.—Give the Compound forms of $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$; and the Simple forms of $\frac{12}{4}$, $\frac{12}{8}$, and $\frac{12}{16}$.

8.—Write a bar of twelve semiquavers, first in Triple Time, then in Compound Duple Time, then in Compound Quadruple Time. Prefix the Time-signature to each example, and group the semiquavers according to the beat.

9.—Correct the following incorrect examples, without altering the Time-signatures or adding any notes :—

RUDIMENTS EXAMINATION (see p. 19).

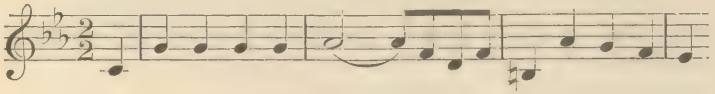
No. 2.

Specimen of Questions to be answered by Pupils before entering the Harmony Class.

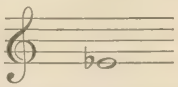
1.—Draw the Great Stave of eleven lines and place the three Clefs in their proper positions (Treble, Soprano, Alto, Tenor, and Bass).

2.—Show which five lines of the Great Stave are used for the Tenor voice, and which for the Alto.

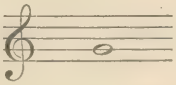
3.—Write the following example, *same pitch*, in the Bass, Tenor, Alto, and Soprano Staves, prefixing the proper clefs. Name the Key :—



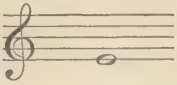
4.—Write a table of the Diatonic Intervals within the octave *above* and *below* this note :—



5.—Write a table of all the Chromatic Intervals within the octave *above* and *below* this note :—



6.—Write all the Consonant Intervals within the octave *above* and *below* this note :—



7.—Give the technical name of each degree of the Diatonic Scale, commencing with the Tonic.

8.—What is a Tetrachord ?

9.—Write the upper Tetrachord of the scale of B minor in three different ways, normal, arbitrary, and harmonic.

10.—Write an Augmented Fifth from D flat ; invert the interval, and state the minor key in which the two notes are found.

GENERAL REGULATIONS.

Scholars, Exhibitioners, and Students, when they enter the College, must possess the educational and physical qualifications necessary for the class of study which they are intended to pursue.

Before entering the College, each Scholar or Exhibitioner is required to sign an Agreement binding him to obey the rules of the College, and to remain for the entire term of the Scholarship or Exhibition, except in case of illness or other unavoidable cause. Such agreement must be countersigned by the parent or guardian of the Scholar or Exhibitioner, or some other person willing to undertake the responsibility, on his behalf.

Each Scholar or Exhibitioner must also present a testimonial to good character, and undergo an examination by the Medical Officer of the College.

A person becoming entitled to a Scholarship or Exhibition, who declines to accept the emoluments thereof by reason of his being able to pay for his education or maintenance, may bear the title of Honorary Scholar or Honorary Exhibitioner, or such other title as may be determined by the Council.

The College does not provide for the lodging, maintenance, or charge of any Scholar during the vacations.

A Student, before admission to the College, will be required to give such references as shall satisfy the Director; and an undertaking must be entered into by him, or on his behalf, to the satisfaction of the Director, that the Student will remain one year (3 terms) at least in the College, and will pay the fees as they become due (*see* page 19).

Students are required to give one month's notice before leaving the College.

All Pupils, whether Scholars, Exhibitioners, or Students, must attend punctually at the hour appointed for their respective classes, and must on no account absent themselves

from any lesson or examination without the permission of the Director. If absent for more than three consecutive days on account of sickness, a medical certificate must be supplied.

All pupils, whether in First or Second Study, must remain in the teaching room for one hour, that is for 40 minutes in addition to their own individual lesson.

A Report of the progress of each Pupil is drawn up at the end of each term, signed by the several Professors concerned, and by the Director, and transmitted to the parents or guardians of the Pupil.

Any grave misconduct on the part of a Pupil will be submitted to the decision of the Executive Committee, and will subject the Pupil to dismissal, or will be otherwise dealt with as the Committee may determine.

A Pupil will not be allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, except by the written permission of the Director. A copy of every composition published with the sanction of the Director must be presented to the College Library.

Pupils leaving the College after a period of not less than three terms are entitled to a *Testamur* to residence and conduct signed by the Director

A Pupil or past Pupil is not authorised to add the initials of the College to his name until he has gained the certificate for Associateship (A.R.C.M.) ; (*see* page 28).

The Pupils have, to a certain extent, access to many concerts and musical performances of the metropolis, for which privilege the Council are indebted to the generosity of the various Managers and Directors of the same.

CERTIFICATE OF PROFICIENCY.

CONDITIONS.

A Certificate of Proficiency is granted for excellence in a particular branch of music; but the Certificate may, in addition, state that the Candidate has a competent knowledge of other branches.

The Certificate is under the seal of the Corporation, and is signed by H.R.H. the President, or by one of the Vice-Presidents, in terms of the provisions of the Charter.

The holder of a Certificate of Proficiency bears the title of ASSOCIATE OF THE ROYAL COLLEGE OF MUSIC, and is entitled to place the letters A.R.C.M. after his or her name.

Examinations for Certificate of Proficiency take place about Easter at the College on days which are announced by public advertisement at least twelve weeks previously, and are open to all comers, whether pupils of the College or not, without restriction of age.

Candidates intending to offer themselves for examination must apply on the printed form issued by the College, not less than six weeks before the date fixed for examination, and must submit satisfactory testimonials of character.

In the case of Scholars who are allowed to enter for Examination, the Fee will be remitted.

FEES.

A Fee of Five Guineas will be charged for Examination in one subject, and a further Fee of One Guinea for each additional subject. The Fee must accompany the application.

Should the Candidate not satisfy the Examiners at his first Examination, he may present himself at any subsequent Examination on payment each time of a further sum of Two Guineas and a Half for one subject, and One Guinea for each additional subject.

Candidates wishing to have their Certificates endorsed as having a competent knowledge of Harmony or Counterpoint, must work a paper similar to the specimen at page 33. There is no Extra Fee for this Examination.

REGULATIONS AS TO EXAMINATION FOR CERTIFICATE OF PROFICIENCY.

The College will issue, not less than twelve weeks previous to the Examination, a list of pieces in which the Candidates will be examined.

Candidates at the Examination will have to write a short passage in English to the dictation of the Examiner; to read a piece of poetry or prose; and to answer such general questions, regarding the dictation or the reading, as he may put.

I. PIANOFORTE.

Solo Performance.

Each Candidate will be required—

1. To play one or more pieces, selected by the Examiners, from the published list.
2. To play a piece, selected by the Candidate, either from the published list or otherwise.
3. To read at sight.
4. To extemporize, to modulate, and to transpose; also to improvise an accompaniment to a given melody.

Paper Work.

5. To answer questions on the grammar of music.
6. To harmonize a given figured bass in four parts.
7. To answer questions on the distinguishing characteristics of the pianoforte as a musical instrument.
8. To mark the fingering of a given passage.

II. TEACHING THE PIANOFORTE.

Each Candidate will be required—

Paper Work.

1. To answer questions on the grammar of music.
2. To harmonize a given figured bass in four parts.
3. To answer questions on the construction of the instrument.
4. To give an outline of a course of instruction in mechanical exercises, studies, and pieces.

5. To name special composers, and, if possible, particular works, the study of which would be likely to assist the progress of the pupil in respect of, (*a*) technical execution, (*b*) improvement in style and expression.
6. To name studies suitable for special purposes.
7. To mark the fingering of a given passage.

Viva-voce.

8. To answer questions on position of the hands.
9. To answer questions on terms and signs relating to tempo, expression, and phrasing.
10. To answer questions on the rendering of ornaments.
11. To answer questions on the proper method of practising the various technical departments, such as scales, arpeggios, &c.
12. To detect inaccuracies in the rendering of a composition well known to the Candidate.

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13. To perform a piece of moderate length chosen by the Candidate and guaranteed to have been learnt without assistance. This piece must be the work of a well-known standard composer.
14. To read a simple piece at sight.

III. ORGAN.

Each Candidate will be required—

1. To play one or more pieces, selected by the Examiners, from the published list.
2. To play a piece, selected by the Candidate, either from the published list or otherwise.
3. To read at sight.
4. To harmonize a given melody on the instrument, and to play from a figured bass; also to play from four-part vocal score. To extemporize, to modulate, and to transpose.

Paper Work.

5. To answer questions on the grammar of music.
6. To harmonize a given figured bass in four parts.
7. To answer questions on the construction and treatment of the organ.

A Candidate has the option to undergo an examination in choir training.

IV. STRING INSTRUMENTS.

Violin, Viola, Violoncello, Double Bass.

Each Candidate will be required—

1. To play one or more pieces, selected by the Examiners, from the published list.
2. To play a piece, selected by the Candidate, either from the published list or otherwise.
3. To transpose.
4. To read at sight.

Paper Work.

5. To form modulations upon given examples.
6. To construct an accompaniment for a second instrument to a given melody.
7. To answer questions on the grammar of music.
8. To harmonize a given figured bass in four parts.
9. To answer questions on the treatment of the instrument.
10. To answer questions on the technique of the instrument.

V. HARP.

Each Candidate will be required—

1. To play one or more pieces, selected by the Examiners, from the published list.
2. To play a piece, selected by the Candidate, either from the published list or otherwise.
3. To read at sight.
4. To extemporise, to modulate, and to transpose.

Paper Work.

5. To answer questions on the grammar of music.
6. To harmonize a given figured bass in four parts.
7. To answer questions on the distinguishing characteristics of the Harp as a musical instrument.
8. To mark the fingering of a given passage.
9. To write an arpeggio accompaniment over a figured bass to suit a given melody.

VI. WIND INSTRUMENTS.

Each Candidate will be required—

1. To play one or more pieces, selected by the Examiners, from the published list.
2. To play a piece, selected by the Candidate, either from the published list or otherwise.
3. To read at sight.
4. To transpose.

Paper Work.

5. To answer questions on the grammar of music.
6. To harmonize a given figured bass in four parts.

VII. PUBLIC SINGING.

Each Candidate will be required—

1. To sing one or more pieces, selected by the Examiners, from the published list.
2. To sing a piece, selected by the Candidate, either from the published list or otherwise.
3. To read at sight.
4. To sing from memory.
5. To play on the pianoforte an accompaniment or an easy piece of music selected by the Candidate.

Paper Work.

6. To answer questions on the grammar of music.
7. To harmonize a given figured bass in four parts.

VIII. TEACHING SINGING.

Each Candidate will be required—

1. To answer questions in writing or *viva voce* on the physiology of the voice ; and on the method of teaching singing.
2. To answer questions on the grammar of music.
3. To harmonize a given figured bass in four parts.
4. To undergo tests for accuracy of ear.
5. To accompany on the pianoforte, and to transpose.

IX. THEORY OF MUSIC.

Each Candidate will be required—

1. To pass an examination in
   (*a.*) Harmony.
   (*b.*) Counterpiont, canon, and fugue.
   (*c.*) Instrumentation.
   (*d.*) Treatment of voices.
   (*e.*) Form

X. COMPOSITION.

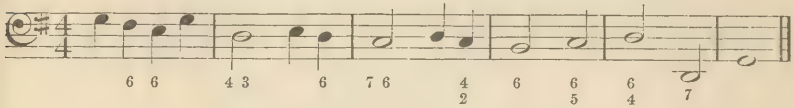
Each Candidate will be required—

To send in compositions of different classes and characters, including orchestral and choral works, one week before the date of the Examination, also, when at the College, to work a paper set by the Examiners to show his or her proficiency in the technique of the art.

SPECIMEN EXAMINATION PAPER

REFERRED TO ON PAGE 29.

All Candidates will be required to harmonize a similar figured bass to the following in four parts, in open Score, with the Tenor in C Clef.



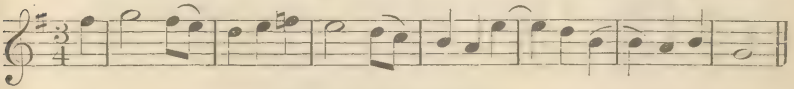
OPTIONAL PAPERS.

HARMONY.

Candidates wishing to have their Certificate endorsed as having a competent knowledge of Harmony, must work a similar Paper to the following.

Give examples of the following Chords, preparing and resolving them when necessary:—

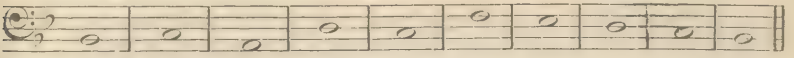
1. Inversions of Dominant 7th in A Minor.
2. Supertonic 9th in G Major.
3. Various suspensions formed on the Common Chord.
4. Augmented 6th—three forms—naming each.
5. Write an Arpeggio.
6. Give examples of various Unessential Notes.
7. Modulate from A Minor through C Major to G Major.
8. Harmonize the following melody in four or five parts at pleasure.



COUNTERPOINT.

Candidates wishing to have their Certificate endorsed as having a competent knowledge of Counterpoint, must work a similar Paper to the following.

1. Write Florid Counterpoint (in as many parts as you please) to this Canto Fermo.



2. Write a Fugal exposition on this subject.

FORMS.

(1.)

FORM OF ANNUAL SUBSCRIPTION.

I ....., *of* ....., *in the county of* ....., *undertake to subscribe* ..... *pounds a year to the Royal College of Music, to be applied by the Council to such purposes for the benefit of the College as they may think fit.*

(2.)

FORM OF DONATION.

I ....., *of* ....., *in the county of* ....., *give* ..... *pounds to the Royal College of Music as a donation, to be applied by the Council to such purposes for the benefit of the College as they may think fit.*

(3.)

DEED OF FOUNDATION OF OPEN SCHOLARSHIP.

To all to whom these presents may come, I ....., *of* ....., *in the county of* ....., *send greeting.*

Whereas I have paid the sum of ..... *to the Royal College of Music, now I hereby declare that I have paid the said sum for the purpose of founding a Scholarship at the said College, to be called the* ..... *Scholarship.*

The Scholarship is intended to be open to all persons [*being subjects of Her Majesty*] *or* [*being subjects of Her Majesty or not*] *to be held by each Scholar for such time as may be provided by the rules of the College.*

The Scholarship is to be obtainable only by open competition according to the rules of the College for the time being in force relating to open Scholarships.

The scholar during the time of his holding the Scholarship is to be entitled to education [and maintenance] during the collegiate year.

(4.)

DEED OF FOUNDATION OF LOCAL (CLOSE) SCHOLARSHIP.

To all to whom these presents may come, I ..... *of* ....., *in the county of* ..... *send greeting.*

Whereas I have paid the sum of ..... *to the Royal College of Music, now I hereby declare that I have paid the said sum for the purpose of founding a local Scholarship at the said College, to be called the* ..... *Scholarship.*

The Scholarship is intended to be for the benefit of persons who are qualified in some one of the following ways :—

(1) *Who were born in* .....*;* *or*

(2) *Who were resident in* ....., *during the five years immediately preceding the Preliminary Examination;*

(3) *Who are children of parents one or both of whom have resided in* ..... *during the five years immediately preceding the Preliminary Examination;*

and to be held by each scholar for such time as may be provided by the rules of the College.

The Scholarship is obtainable only by competition amongst such qualified persons according to the rules of the College for the time being in force relating to local Scholarships.

The scholar during the time of his holding the Scholarship, is to be entitled to education [and maintenance] during the collegiate year.

If on the occasion of any vacancy in the above Scholarship, no one of the candidates is found by the Examiners to display such excellence as to entitle him to a Scholarship, the College may declare the Scholarship for that vacancy to be an open Scholarship, and may deal with the same accordingly.

(5.)

FORM OF FOUNDATION OF EXHIBITION.

I give .....*pounds to the Royal College of Music, on condition that they found an Exhibition, to be called the* .....*Exhibition, and for the purposes of such Exhibition they shall apply annually the sum of* ..... *being an amount equal to the income of the sum so given at three per cent.*.....

[*towards the expense of educating or maintaining a Pupil to be selected by the Board of Professors, provided that the same Pupil shall not be entitled to hold such Exhibition for more than* .....*years*] ; *or*

[*for the purpose of buying books or other prizes to be distributed amongst the most deserving Pupils of the College in such manner as the Council of the College may direct*] ; *or*

[*for such purpose for the benefit of the Pupils of the College as the Council may direct*].

(6.)

FORM OF BEQUEST TO THE ROYAL COLLEGE OF MUSIC.

I bequeath to the Royal College of Music, to be paid free of legacy duty out of such part of my personal estate as is by law applicable to charitable purposes, and in priority to other payments thereout, the sum of .....*pounds, to be applied by the Council of the said College to the purposes thereof, in such manner as the Council may determine.*

Note.—These forms are intended as suggestions only, and are not meant to restrict the intentions of the donors.

This Prospectus is subject to alteration from time to time with the exception that the rights of existing holders of Scholarships and Exhibitions will be preserved.

By Order of the Council,

CHARLES MORLEY,

March, 1893. *Hon. Secretary*

THE

ROYAL COLLEGE OF MUSIC,

KENSINGTON GORE,

LONDON, S.W.

INCORPORATED BY ROYAL CHARTER, 1883.

President.

H.R.H. THE PRINCE OF WALES, K.G.

Director.

SIR GEORGE GROVE, D.C.L., LL.D.

GENERAL REGULATIONS.

Scholarships	See p. 12
Paying Students	,, 19
Certificate of Proficiency (A.R.C.M.) ...	,, 28

[*March*, 1893.]

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[*March*, 1893.]

CONTENTS.

	Page
Governing Body	3
Honorary Officers	6
Administration	6
Professors and Teachers	7
Objects of the College	10
Site of the College	10
Constitution and Government	11
Scholarships	12
Open Free Scholarships	12
Close or Local Scholarships	14
Exhibitions	16
Prizes	18
Paying Students	19
Course of Instruction	19
Examinations	21
Terms	21
Lodgings	22
College Concerts and Operas	22
Library	23
Rudiments Examination	24
General Regulations	26
Certificate of Proficiency (A.R.C.M.)	28
Forms of Subscription, &c.	34

THE ROYAL COLLEGE OF MUSIC.

Governing Body.

President.

H.R.H. THE PRINCE OF WALES, K.G.

Vice-Presidents.

H.R.H. THE DUKE OF SAXE-COBURG-GOTHA (DUKE OF EDINBURGH, K.G.).
H.R.H. THE DUKE OF CONNAUGHT, K.G.
H.R.H. THE PRINCE CHRISTIAN, K.G.
ARCHBISHOP OF CANTERBURY.
ARCHBISHOP OF YORK.
DUKE OF ABERCORN, K.G,
DUKE OF WESTMINSTER, K.G,
EARL OF STRATHMORE.
EARL OF ROSEBERY, K.G.
EARL SPENCER, K.G.
EARL CADOGAN, K.G.
EARL OF LATHOM, G.C.B.
LORD CHARLES BRUCE.
LORD ABERDARE, G.C.B.
LORD HARLECH.
LORD HERSCHELL, G.C.B.
LORD REVELSTOKE.
RIGHT HON. W. E. GLADSTONE, M.P.
RIGHT HON. ARTHUR J. BALFOUR, M.P.
RIGHT HON. SIR JOHN LUBBOCK, BART., M.P., F.R.S.
RIGHT HON. T. H. HUXLEY, LL.D., F.R.S.
SIR J. WHITTAKER ELLIS, BART.
SIR FREDERIC LEIGHTON, BART., P.R.A.
SIR W. J. RICHMOND COTTON.

Council.

H.R.H. THE PRINCE OF WALES, K.G.
H.R.H. THE DUKE OF SAXE-COBURG-GOTHA (DUKE OF EDINBURGH, K.G.).
H.R.H. THE PRINCE CHRISTIAN, K.G.
ARCHBISHOP OF CANTERBURY.
DUKE OF WESTMINSTER, K.G.
EARL STANHOPE.
VISCOUNT EMLYN.
LORD CHARLES BRUCE.
LORD ABERDARE, G.C.B.
LORD THRING, K.C.B.
BARON FERDINAND DE ROTHSCHILD, M.P.
RIGHT HON. A. J. MUNDELLA, M.P.
RIGHT HON. THE LORD MAYOR.
HON. JOHN BARING.
COLONEL THE HON. C. G. C. ELIOT.
HON. G. W. SPENCER LYTTELTON.
SIR J. WHITTAKER ELLIS, BART.
SIR FRANCIS COOK, BART.
SIR HORACE FARQUHAR, BART.
SIR CHARLES HALL, K.C.M.G., Q.C., M.P
SIR EDWARD W. HAMILTON, K.C.B., Mus. Bac.
SIR ARTHUR SULLIVAN, Mus. Doc.
SIR JOHN STAINER, M.A., Mus. Doc.
SIR JOSEPH BARNBY.
THOMAS P. CHAPPELL, ESQ.
SAMSON FOX, ESQ., M.Inst. C.E.
OTTO GOLDSCHMIDT, ESQ.
REV. CANON F. A. J. HERVEY, M.A.
ANDREW K. HICHENS, ESQ.
ALFRED H. LITTLETON, ESQ.
CHARLES MORLEY, ESQ.
E. H. PEMBER, ESQ., Q.C.
KELLOW J. PYE, ESQ.
JOHN RUTSON, ESQ.
C. B. STUART-WORTLEY, ESQ., Q.C., M.P.

Executive Committee.

H.R.H. THE PRINCE OF WALES, K.G.
H.R.H. THE PRINCE CHRISTIAN, K.G.
VISCOUNT EMLYN.
LORD CHARLES BRUCE.
LORD THRING, K.C.B.
RIGHT HON. A. J. MUNDELLA, M.P.
HON. G. W. SPENCER LYTTELTON.
SIR J. WHITTAKER ELLIS, BART.
SIR EDWARD W. HAMILTON, K.C.B., Mus. Bac.
SIR ARTHUR SULLIVAN, Mus. Doc.
SIR JOHN STAINER, M.A., Mus. Doc.
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ALFRED H. LITTLETON, ESQ.
CHARLES MORLEY, ESQ.
E. H. PEMBER, ESQ., Q.C,
C. B. STUART-WORTLEY, ESQ., Q.C., M.P.

Finance Committee.

H.R.H. THE PRINCE OF WALES, K.G.
H.R.H. THE DUKE OF SAXE-COBURG-GOTHA (DUKE OF EDINBURGH, K.G.).
DUKE OF WESTMINSTER, K.G.
LORD CHARLES BRUCE.
HON. G. W. SPENCER LYTTELTON, C.B.
SIR J. WHITTAKER ELLIS, BART.
SIR HORACE FARQUHAR, BART.
SIR EDWARD W. HAMILTON, K.C.B.
SAMSON FOX, ESQ., M.Inst. C.E.
ANDREW K. HICHENS, ESQ.

Honorary Officers.

HONORARY TREASURERS.

BARON FERDINAND DE ROTHSCHILD, M.P.
THOMAS P. CHAPPELL, ESQ.

HONORARY AUDITOR.

SIR CHARLES LISTER RYAN, K.C,B., COMPTROLLER AND AUDITOR-GENERAL.

HONORARY MEDICAL OFFICERS.

Consulting Physician.

SIR GEORGE JOHNSON, M.D. F.R.S., 11, Savile Row, W.
Physician Extraordinary to Her Majesty The Queen.

Physician.

DR. GERALD HARPER, 40, Curzon Street, Mayfair, W.

HONORARY SECRETARY.

CHARLES MORLEY, ESQ.

HONORARY CURATOR TO THE DONALDSON MUSEUM.

GEORGE DONALDSON, ESQ.

Administrative Officers.

DIRECTOR.

SIR GEORGE GROVE, C.B., D.C.L., LL.D.

SECRETARY AND REGISTRAR.

MR. GEORGE WATSON.

LADY SUPERINTENDENT.

MRS. BINDON.

Bankers.

THE BANK OF ENGLAND.
THE LONDON AND WESTMINSTER BANK, LIMITED.

Professors and Teachers.

Those marked with an asterisk are Members of the Board of Professors.

Singing.

*MR. ALFRED BLUME.
*MR. ALBERT VISETTI.
MR. HENRY BLOWER.
MR. GUSTAVE GARCIA.
MADAME SOPHIE LÖWE.
MISS GERTRUDE MAYFIELD.
MR. SAMUEL P. MUSSON, A.R.C.M. (formerly Scholar).
MR. DANIEL PRICE, A.R.C.M. (formerly Scholar).

Pianoforte.

*MR. ERNST PAUER.
*MR. FRANKLIN TAYLOR.
MR. ALGERNON ASHTON.
MR. JOHN FRANCIS BARNETT.
MR. M. M. BARTON, A.R.C.M. (formerly Scholar).
MR. FREDERIC CLIFFE.
MR. JOHN A. St. O. DYKES.
MR. STEPHEN KEMP.
MR. GRAHAM P. MOORE.
MR. HERBERT SHARPE.

Organ.

*SIR WALTER PARRATT, Mus. Bac. Oxon.
DR. F. E. GLADSTONE, Mus. Doc. Cantab.
MR. JAMES HIGGS, Mus. Bac. Oxon.
MR. W. STEVENSON HOYTE.
MR. W. G. ALCOCK, A.R.C.M.
MR. F. A. SEWELL.

Choir Training and Accompaniment.

MR. W. STEPHENSON HOYTE.

Violin and Viola.

*SENOR ENRIQUE FERNANDEZ-ARBÓS.
MR. RICHARD GOMPERTZ.
MR. ALFRED BURNETT.
MR. A. C. BENT (formerly Scholar).
MR. H. HAYDN INWARDS (formerly Scholar).
MR. JASPER SUTCLIFFE, A.R.C.M. (formerly Scholar).

Violoncello.

MR. EDWARD HOWELL.
MR. W. E. WHITEHOUSE.

Double Bass.

MR. A. C. WHITE.

Clarinet.

MR. HENRY LAZARUS.
MR. J. EGERTON.

Oboe.

MR. W. M. MALSCH.

Flute.

MR. W. LEWIS BARRETT.

Bassoon.

MR. WILLIAM B. WOTTON.

Horn.

MR. A. BORSDORF.

Trumpet.

MR. WALTER MORROW.

Trombone.

MR. CHARLES GEARD.

Harp.

MR. JOHN THOMAS (PENCERDD GWALIA).

Military Music.

MR. CHARLES GODFREY.

Composition.

*DR. C. HUBERT H. PARRY, M.A., MUS. DOC. CANTAB & OXON.
*DR C. VILLIERS STANFORD, M.A., MUS. DOC. CANT. & OXON.

Harmony and Counterpoint.

*DR. J. F. BRIDGE, Mus. Doc. Oxon.
DR. F. E. GLADSTONE, Mus. Doc. Cantab.
MR. JAMES HIGGS, Mus. Bac. Oxon.
MR. W. S. ROCKSTRO.
MR. CHARLES WOOD, B.A., Mus. Bac. Cantab., A.R.C.M. (formerly Scholar).
MR. A. SOMERVELL.

Music Class, Dictation, &c.

*SIR WALTER PARRATT, Mus. Bac. Oxon.
DR. F. J. READ, Mus. Doc. Oxon.

History of Music.

*DR. C. HUBERT H. PARRY, M.A., Mus. Doc. Cantab. & Oxon.

Declamation.

MR. RICHARD TEMPLE.

Deportment.

MR. B. SOUTTEN.

Italian.

SIGNOR PERINI.

Operatic Class.

*DR. C. VILLIERS STANFORD, M.A., Mus. Doc. Cantab & Oxon.
*MR. ALBERT VISETTI.
MR. RICHARD TEMPLE.

Ensemble Class (Chamber Music).

*SEÑOR ENRIQUE FERNANDEZ-ARBÓS.
MR. RICHARD GOMPERTZ.

Ensemble Class (Wind Instruments).

*DR. C. VILLIERS STANFORD, M.A., Mus. Doc. Cantab. & Oxon.

Ensemble Class (Vocal).

*MR. ALBERT VISETTI.

Sight Singing Class.

DR. F. J. SAWYER, Mus. Doc. Oxon.

Choral Class.

*SIR WALTER PARRATT, Mus. Bac. Oxon.

Orchestral Practice.

*MR.
*DR. C. VILLIERS STANFORD, M.A., Mus. Doc. Cantab. & Oxon.

THE OBJECTS OF THE COLLEGE.

The purpose for which the College is founded is the advancement of the Art and Science of Music in the British Empire: (1) by affording systematic musical instruction of the highest class to pupils, both professional and amateur, of both sexes; (2) by awarding Certificates of Proficiency, Titles, and Academical Degrees, to all persons, whether educated in the College or not, who may prove themselves worthy of such distinction; (3) by becoming a centre of musical study for the nation, to which other musical bodies may be affiliated; and (4) generally by taking such steps as the Council may from time to time think fit for promoting the interests of Music and Musicians, and for otherwise advancing the study of Music.

THE SITE OF THE COLLEGE.

The College was opened by H.R.H. the Prince of Wales, on May 7, 1883. It is situated in Kensington Gore, London, S.W., on the west of the Royal Albert Hall, in the building presented to the Prince of Wales by the late Sir C. J. Freake, Bart. It is at equal distances from the three stations of South Kensington, Gloucester Road, and High Street, Kensington, on the Metropolitan and District Railways.

Mr. Samson Fox, of Leeds, has most generously presented to the College a sum of £45,000 to defray the expenses of a new building to meet the increased requirements of the Institution. This is being erected on a site adjacent to the Royal Albert Hall which has been granted by Her Majesty's Commissioners on their South Kensington estate, and is expected to be completed in 1893.

CONSTITUTION AND GOVERNMENT.

The College is incorporated by Royal Charter, granted 23rd May, 1883. It is governed by a President and Council, acting through an Executive and a Finance Committee, a Director, Board of Professors, and Staff of Teachers, with Registrar and other Officials.

DONORS AND SUBSCRIBERS.

Under the Charter each donor of £50—whether as an individual, or as the chosen representative of a corporate body, company, or firm—and each annual subscriber of £10 10*s.* and upwards, is a member of the Corporation of the Royal College of Music, and in that capacity may attend the general meetings, and share in all other privileges conferred by the Charter on Members of the Corporation.

ACCOUNTS.

The financial year of the College extends from the 1st May to the 30th April. The Annual Accounts, to the latter date, are audited by the Honorary Auditor, and presented with the Report of the Council to the Annual General Meeting of the Corporation.

PUPILS.

The College is open to pupils of both sexes. The pupils consist of—

SCHOLARS, and
PAYING STUDENTS, of whom some are
EXHIBITIONERS.

SCHOLARSHIPS.

Scholarships are gained by competition, and entitle the holder to a thorough and systematic free education in theoretical and practical music.

The Scholarships as a rule are tenable for a period of three years and are of the value of £40 a year. But a Scholarship may be terminated by the Council at any time, should the Council consider the health, progress, or conduct of the scholar to be unsatisfactory; or the period may be extended should the ability and circumstances of the scholar be considered by the Council to warrant such extension.

Candidates for Scholarships are eligible up to the following ages, which must not be exceeded at the date of their Preliminary Examination:—

Composition, Males and Females 21.
Pianoforte, Males 18, Females 19.
Organ, Males 19, Females 20.
Harp, Males 18, Females 19.
Violin and other Stringed Instruments, Males and Females 18.
Wind Instruments, Males not less than 17.
Singing, Males between the ages of 18 and 23; Females between those of 17 and 22.

The Preliminary Examiners have instructions not to send up Candidates in the Instrumental Departments of too tender age, unless in very exceptional cases.

The Scholarships are of two classes:—

(1.) Open Scholarships.
(2.) Close or Local Scholarships.

(1.) OPEN (FREE) SCHOLARSHIPS.

These Scholarships, except when otherwise prescribed, are open to all classes of Her Majesty's subjects within the stated ages, and are obtainable by competitive examination only, of which due notice is given from time to time.

When a Scholarship is declared to be open for competition, due public notice thereof is given by advertisement and otherwise, and a Preliminary Examination is held locally, with the view of previously testing the Candidates, and selecting those whose qualifications are such as to give them a reasonable prospect of success. Those Candidates only who may be selected at such Preliminary Examination will be allowed to attend the Final Examination.

There is no fee payable by Candidates attending the Preliminary Examination, but a fee of One Guinea must be paid by every Candidate who attends the Final Examination, which is held at the College.

There are fifty Open Scholarships, some of which provide maintenance during the College terms as well as education.

These include :—

The Courtenay Scholarship,
founded by Miss Courtenay, in memory of her brother, Frank Courtenay, Esq.

The Wilson Scholarship,
by the late Sir Erasmus Wilson, F.R.S., F.R.C.S.

The Morley Scholarship,
by the late Samuel Morley, Esq., M.P., Howard Morley, Esq., and Charles Morley, Esq.

The Elizabeth Pringle Memorial Scholarship,
by Lady Harvey, of Shooter's Hill, Kent, in memory of her mother, Lady Elizabeth Pringle.

Vacancies in the Open Scholarships are announced about November in each year, and the election takes place in the following February or March.

(2.) CLOSE OR LOCAL (FREE) SCHOLARSHIPS.

These Scholarships are founded by the gift of a certain sum of money; and, according to the foundation, provide either musical education or musical education and maintenance during the College terms. They are obtainable by competition only, on the same conditions of age, &c., as the Open Scholarships (see p. 12); may bear such name as the donor may desire, and be confined to natives of a locality, or be otherwise restricted at the wish of the donor, subject to the approval of the Council (see page 35).

A Preliminary Examination is held in the locality, but the Final Examination takes place at the College. In the case of Colonial Scholarships the Examination in the locality is Final. If no Candidate reaches the required standard of excellence, the funds of the Scholarship will be applied to the general purposes of the College, until such time as a sufficiently qualified Candidate is elected.

The following Local Scholarships, providing both musical education and maintenance during the College terms, have been founded:—

The South Province of Victoria Scholarship,

by the Hon. Sir William J. Clarke, Bart., Melbourne, Victoria, for natives of Victoria.

The South Australian Scholarship,

by Sir Thomas Elder, Adelaide, South Australia, for natives of South Australia.

The Montreal Scholarship,

by two gentlemen of Montreal, at the instance of H.R.H. Princess Louise, for natives of the city of Montreal, Canada, and of the neighbourhood thereof, and for residents in the same district of not less than five years' standing.

The Gilstrap Scholarship,

by Sir William Gilstrap, Bart., of Fornham Hall, Bury St. Edmunds, for natives of Suffolk, and for residents therein for five years; or, failing them, for natives of Nottingham, and for residents therein for five years; or, failing them, for Open Competition.

The Liverpool Scholarship,

by subscription, for residents in Liverpool, or within twelve miles thereof in the county of Lancaster.

The Heywood-Lonsdale Scholarship,

by A. P. Heywood-Lonsdale, Esq., formerly of Gredington, Whitchurch, now of Shavington, Market Drayton, for residents in Shropshire of not less than five years' standing.

The Whitcombe-Portsmouth Scholarship,

by the late Alderman J. G. Whitcombe, Mayor of Portsmouth, and other donors, for natives of the Portsea Island, and for residents therein of not less than five years' standing.

The Norfolk and Norwich Scholarship,

by subscription, for natives of the county of Norfolk, or the county of the city of Norwich, and for residents therein of not less than five years' standing.

The Royal Amateur Orchestral Society Scholarship,

by subscription, for persons belonging to some one of the following classes:—

(1.) Sons or daughters of performing members of the Royal Amateur Orchestral Society.

(2.) Relatives of performing members of the Royal Amateur Orchestral Society, in some degree not more distant than that of second cousin.

(3.) Who are recommended by one or more of the performing members of the Royal Amateur Orchestral Society.

N.B.—This scholarship is at present for tuition only, and has no maintenance attached.

The Bristol Scholarship,

by subscription, for natives of the city and county of Bristol, or the counties of Gloucester, Somerset, Wilts, or Dorset, and for residents therein for not less than five years' standing.

N.B.—This scholarship is at present for tuition only, and has no maintenance attached.

EXHIBITIONS.

Exhibitions may be created from time to time by the College, or by individuals or Corporations, under such conditions as the Council may determine. The following have been already created :—

The Savage Club Exhibition (£40)

has been founded by the Savage Club for the purpose of granting by competition free musical education to persons who belong to some one of the following classes :—

(1.) Who are sons or daughters of Members of the Savage Club.

(2.) Who are relatives of Members of the

Savage Club, in some degree not more distant than that of second cousin.

(3.) Who are sons or daughters of persons qualified to be elected as Members of the Savage Club.

The Council Exhibitions.

The Exhibitions voted by the Council last for one year, and are as follows :—

Three, value £15 each, for Students of not less than three or more than five terms standing.

One of these is competed for at the end of each term.

Six, value £20 each, for Students of not less than six terms standing.

Two of these are competed for at the end of each term.

The Uppingham School Exhibition,

£20 annual value, by the Uppingham School, for Students in Instrumental Music or Composition of nine terms standing.

The Charlotte Holmes Exhibition,

£15 annual value, for Students of nine terms standing.

PRIZES.

Prizes are from time to time offered for competition to Pupils in the College.

The Hopkinson Gold Medal (annual) for Pianoforte playing.

Messrs. Brinsmead & Sons give a Piano to be competed for by Piano players, once in three years. The next competition will be in 1893.

Messrs. Challen & Sons give a Piano to be competed for by piano players, once in three years. The next competition will be in 1895.

Messrs. Silvani & Smith give a Wind Instrument to be competed for by pupils once in three years. The next competition will take place in July, 1894.

The London Musical Society's Annual Prize for singing, value £3 3*s*.

The Worshipful Company of Musicians give a Silver Medal once in three years to the most distinguished pupil in the College, selected by the Director. The next award will be in 1894.

PAYING STUDENTS.

Students are examined on entering the College, the object of the Examination being to ascertain their qualifications and the degree of their proficiency. Specimens of the Paper work will be found at pages 24, 25.

The fee for the Entrance Examination is one guinea, which must be forwarded with the printed form of application issued by the College.

Students are not admitted for a shorter period than one year, viz. three terms. Admission can take place at the beginning of a term, or at the half-term. Students entering at a half-term must remain three terms and a half.

Persons entering the College as Students are expected to take up the regular course of instruction, as lessons are not given in single subjects.

The education fee is £40 per annum, payable in three equal instalments of £13 6*s.* 8*d.* before the first lesson of each term is given.

It is open to any person to provide or assist the education of a Student by paying the fees, either wholly or in part.

There is no limit to the age of Students.

COURSE OF INSTRUCTION.

The full course of instruction in the College occupies at least three years.

The following are the subjects of study:—

Composition.
Harmony, Counterpoint, and Gregorian Counterpoint.
Organ.
Choir training and accompaniment.
Pianoforte.
Solo singing.
Choral singing.
Operatic singing and acting.
Sight singing.
Music dictation.
Harp.

Violin.
Viola.
Violoncello.
Double bass.
Wind instruments.
Declamation.
Deportment and Dramatic Action.
Italian.
Concerted music (instrumental and vocal).
Orchestral practice, including playing from score.
The History of Music, and other subjects relating to Music.

From the above subjects a Student may adopt the following course, or a part of it, with the consent of the Director :—

Weekly Schedule.

1. *Principal Study.*—Two lessons of one hour each (in conjunction with two other students) in either singing, violin, viola, violoncello, double bass, piano, organ, harp, wind instrument, or Composition (the last if sufficiently advanced in Harmony).

2. *Second Study.*—One lesson of one hour in one of the various branches named in the preceding section. (The Second Study cannot be taken until the Pupil has passed the Class of Rudiments of Music. See page 24.)

3. *Harmony.*—One lesson of one hour in class. This is obligatory unless under very special circumstances.

4. *Counterpoint or Composition.*—One lesson of one hour in class, after the Pupil has passed the requisite grade in Harmony.

5. *Sight singing, dictation, &c.*—One lesson of forty-five minutes.

6. *Choral Singing.*—One lesson of one hour and a half.

7. *Oratorio and Opera Singing.*—One lesson of not less than an hour.

8. *Ensemble Playing.*—Two hours' practice in class if sufficiently advanced.

9. *Orchestral Practice.*—Two hours, twice a week, if sufficiently advanced.

10. *Italian.*—One lesson of one hour in class; provided that singing is taken as principal study, and that the Pupil is sufficiently advanced.

11. *Declamation.*—One lesson of one hour in class, if considered advisable.

12. *Deportment.*—One lesson of an hour, if considered advisable.

13. *History of Music.*—Lectures, four in the term, as announced from time to time.

14. *Music Class.*—One lesson of three-quarters of an hour.

15. *Operatic Class.*—Two hours per week.

EXAMINATIONS, &c.

Scholars, Exhibitioners, and Students are examined as follows:—

at the end of each term by Professors of the College:
and at the end of each College year (about April) by Examiners specially appointed.

TERMS.

The College year consists of three terms, each of about 13 weeks, including Examinations, as follows:—

1. First, or Midsummer Term, beginning about the 1st of May.
2. Second, or Christmas Term, beginning about the 27th of September.
3. Third, or Easter Term, beginning about the 10th of January.

Notice of the precise date of the beginning and ending of each term, of the vacations, of extra holidays, if any, and of the daily hours of instruction, will be given from time to time by the Director.

LODGINGS, &c.

There is no accommodation for residence in the College, but provision is made, under the supervision of the authorities of the College, for the board and residence during term-time of the holders of those Scholarships which include maintenance, in houses approved by the Council. These houses are also available on such payment as may be fixed by the Council, and, so far as the accommodation may extend, for the holders of Scholarships which do not include maintenance, and also for Students who, not being resident in London, may desire to be accommodated in them.

The cost of board and residence amounts to £20 for each term, including dinners, which are provided at the College when necessary.

Pupils who are not boarders can also dine at the College at fixed charges.

The Alexandra House adjoining the College was erected by the liberality of Sir Francis Cook, Bart., for the accommodation of Female Students in Art, Music, and Science, under the patronage of H.R.H. the Princess of Wales, and is available as a residence for Female Pupils of the College. Terms can be obtained from Miss Palmer, at the Alexandra House, Kensington Gore, S.W.

The College Concerts

are held fortnightly during term, in the CONCERT ROOM of the ALEXANDRA HOUSE, adjoining the College. Public Concerts of both Chamber and Orchestral Music are occasionally given, and an Opera has been publicly produced in each of the past seven years:—

1885, Figaro (Acts I. and II.): Mozart.
1886, The Water-Carrier: Cherubini.
1887, Der Freischütz: Weber.
1888, The Merry Wives of Windsor: Nicolai.
1889, The Taming of the Shrew: Goetz.
1890, Cosi fan tutte: Mozart.
1891, The Barber of Bagdad: Cornelius.

In addition to the foregoing, the first act of Beethoven's Fidelio was performed with full orchestra as part of the Annual Examination, April, 1892.

Annual Subscribers to the College have tickets for the College Concerts sent to them regularly.

LIBRARY.

The Library contains that of the Antient Concerts, presented by Her Majesty the Queen in 1884; also that of the late Sacred Harmonic Society.*

The Library is continually being increased by presents, purchases, and bequests. The Pupils have access thereto under proper regulations.

* Mr. J. T. Chance, of Prince's Gate, advanced £3,000 without interest to Sir Philip Cunliffe Owen, K.C.B., K.C.M.G., C.I.E., to purchase the Library, with a view to presenting it to the Royal College of Music.

Subscriptions were then invited by Sir Philip Cunliffe Owen for the purpose of repaying Mr. Chance, and the following esponses were received :—

	£	s.
Duke of Westminster, K.G.	100	0
J. J. Colman, Esq. (Norwich)	100	0
T. Colman, Esq. (London)	100	0
T. P. Chappell, Esq.	100	0
J. W. Siemens, Esq., F.R S.	100	0
Samuel Morley, Esq., M.P.	100	0
Baroness Burdett Coutts	100	0
Sir John J. Kelk, Bart.	50	0
Baron Ferdinand de Rothschild	50	0
J. Reiss, Esq.	50	0
Sir Charles Freake, Bart.	50	0
Alfred Morrison, Esq.	50	0
George Matthey, Esq., F.R.S.	50	0
Sir William George Armstrong, C.B., F.R.S.	20	0
J. J. Bibby, Esq.	10	10

In July, 1883, Mr., now Sir Augustus Adderley, K.C.M.G., provided the required balance of £2,000, making a total of £3,030 10s. Out of this sum £3,000 was repaid to Mr. Chance, and the balance was absorbed by sundry expenses.

RUDIMENTS EXAMINATION (see p. 19).

No. 1.

Specimen of Questions to be answered by Pupils on entering the College before taking up a second study.

1.—Write out eight different kinds of Notes, beginning with the Breve, and ending with the Semi-demisemiquaver. Place under each note its corresponding rest.

2.—Write a dotted Minim, a double-dotted Crotchet, and a dotted Crotchet rest, and give the value of each in demisemiquavers.

3.—Write a table of Key-signatures, stopping at seven sharps and seven flats; and name the two Keys, major and minor, for each signature.

4.—Write the Augmented Seconds which occur in the harmonic form of the minor scales whose signatures are three flats, one sharp, and four sharps.

5.—Write a table of Time-signatures in Duple, Triple, and Quadruple Time, *Simple and Compound;* and after each signature add the note or dotted note which is equivalent in value to *one* beat.

6 —Describe the difference between Simple and Compound Time.

7.—Give the Compound forms of $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$; and the Simple forms of $\frac{12}{4}$, $\frac{12}{8}$, and $\frac{12}{16}$.

8.—Write a bar of twelve semiquavers, first in Triple Time, then in Compound Duple Time, then in Compound Quadruple Time. Prefix the Time-signature to each example, and group the semiquavers according to the beat.

9 —Correct the following incorrect examples, without altering the Time-signatures or adding any notes :—

RUDIMENTS EXAMINATION (see p. 19).

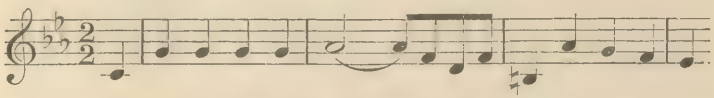
No. 2.

Specimen of Questions to be answered by Pupils before entering the Harmony Class.

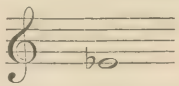
1.—Draw the Great Stave of eleven lines and place the three Clefs in their proper positions (Treble, Soprano, Alto, Tenor, and Bass).

2.—Show which five lines of the Great Stave are used for the Tenor voice, and which for the Alto.

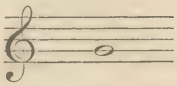
3.—Write the following example, *same pitch*, in the Bass, Tenor, Alto, and Soprano Staves, prefixing the proper clefs. Name the Key :—



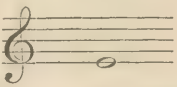
4.—Write a table of the Diatonic Intervals within the octave *above* and *below* this note :—



5.—Write a table of all the Chromatic Intervals within the octave *above* and *below* this note :—



6.—Write all the Consonant Intervals within the octave *above* and *below* this note :—



7.—Give the technical name of each degree of the Diatonic Scale, commencing with the Tonic.

8.—What is a Tetrachord?

9.—Write the upper Tetrachord of the scale of B minor in three different ways, normal, arbitrary, and harmonic.

10.—Write an Augmented Fifth from D flat; invert the interval, and state the minor key in which the two notes are found.

GENERAL REGULATIONS.

Scholars, Exhibitioners, and Students, when they enter the College, must possess the educational and physical qualifications necessary for the class of study which they are intended to pursue.

Before entering the College, each Scholar or Exhibitioner is required to sign an Agreement binding him to obey the rules of the College, and to remain for the entire term of the Scholarship or Exhibition, except in case of illness or other unavoidable cause. Such agreement must be countersigned by the parent or guardian of the Scholar or Exhibitioner, or some other person willing to undertake the responsibility, on his behalf.

Each Scholar or Exhibitioner must also present a testimonial to good character, and undergo an examination by the Medical Officer of the College.

A person becoming entitled to a Scholarship or Exhibition, who declines to accept the emoluments thereof by reason of his being able to pay for his education or maintenance, may bear the title of Honorary Scholar or Honorary Exhibitioner, or such other title as may be determined by the Council.

The College does not provide for the lodging, maintenance, or charge of any Scholar during the vacations.

A Student, before admission to the College, will be required to give such references as shall satisfy the Director; and an undertaking must be entered into by him, or on his behalf, to the satisfaction of the Director, that the Student will remain one year (3 terms) at least in the College, and will pay the fees as they become due (*see* page 19).

Students are required to give one month's notice before leaving the College.

All Pupils, whether Scholars, Exhibitioners, or Students, must attend punctually at the hour appointed for their respective classes, and must on no account absent themselves

from any lesson or examination without the permission of the Director. If absent for more than three consecutive days on account of sickness, a medical certificate must be supplied.

All pupils, whether in First or Second Study, must remain in the teaching room for one hour, that is for 40 minutes in addition to their own individual lesson.

A Report of the progress of each Pupil is drawn up at the end of each term, signed by the several Professors concerned, and by the Director, and transmitted to the parents or guardians of the Pupil.

Any grave misconduct on the part of a Pupil will be submitted to the decision of the Executive Committee, and will subject the Pupil to dismissal, or will be otherwise dealt with as the Committee may determine.

A Pupil will not be allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, except by the written permission of the Director. A copy of every composition published with the sanction of the Director must be presented to the College Library.

Pupils leaving the College after a period of not less than three terms are entitled to a *Testamur* to residence and conduct signed by the Director

A Pupil or past Pupil is not authorised to add the initials of the College to his name until he has gained the certificate for Associateship (A.R.C.M.); (*see* page 28).

The Pupils have, to a certain extent, access to many concerts and musical performances of the metropolis, for which privilege the Council are indebted to the generosity of the various Managers and Directors of the same.

CERTIFICATE OF PROFICIENCY.

CONDITIONS.

A Certificate of Proficiency is granted for excellence in a particular branch of music; but the Certificate may, in addition, state that the Candidate has a competent knowledge of other branches.

The Certificate is under the seal of the Corporation, and is signed by H.R.H. the President, or by one of the Vice-Presidents, in terms of the provisions of the Charter.

The holder of a Certificate of Proficiency bears the title of ASSOCIATE OF THE ROYAL COLLEGE OF MUSIC, and is entitled to place the letters A.R.C.M. after his or her name.

Examinations for Certificate of Proficiency take place about Easter at the College on days which are announced by public advertisement at least twelve weeks previously, and are open to all comers, whether pupils of the College or not, without restriction of age.

Candidates intending to offer themselves for examination must apply on the printed form issued by the College, not less than six weeks before the date fixed for examination, and must submit satisfactory testimonials of character.

In the case of Scholars who are allowed to enter for Examination, the Fee will be remitted.

FEES.

A Fee of Five Guineas will be charged for Examination in one subject, and a further Fee of One Guinea for each additional subject. The Fee must accompany the application.

Should the Candidate not satisfy the Examiners at his first Examination, he may present himself at any subsequent Examination on payment each time of a further sum of Two Guineas and a Half for one subject, and One Guinea for each additional subject.

Candidates wishing to have their Certificates endorsed as having a competent knowledge of Harmony or Counterpoint, must work a paper similar to the specimen at page 33. There is no Extra Fee for this Examination.

REGULATIONS AS TO EXAMINATION FOR CERTIFICATE OF PROFICIENCY.

The College will issue, not less than twelve weeks previous to the Examination, a list of pieces in which the Candidates will be examined.

Candidates at the Examination will have to write a short passage in English to the dictation of the Examiner; to read a piece of poetry or prose; and to answer such general questions, regarding the dictation or the reading, as he may put.

I. PIANOFORTE.

Solo Performance.

Each Candidate will be required—

1. To play one or more pieces, selected by the Examiners, from the published list.
2. To play a piece, selected by the Candidate, either from the published list or otherwise.
3. To read at sight.
4. To extemporize, to modulate, and to transpose; also to improvise an accompaniment to a given melody.

Paper Work.

5. To answer questions on the grammar of music.
6. To harmonize a given figured bass in four parts.
7. To answer questions on the distinguishing characteristics of the pianoforte as a musical instrument.
8. To mark the fingering of a given passage.

II. TEACHING THE PIANOFORTE.

Each Candidate will be required—

Paper Work.

1. To answer questions on the grammar of music.
2. To harmonize a given figured bass in four parts.
3. To answer questions on the construction of the instrument.
4. To give an outline of a course of instruction in mechanical exercises, studies, and pieces.

5. To name special composers, and, if possible, particular works, the study of which would be likely to assist the progress of the pupil in respect of, (*a*) technical execution, (*b*) improvement in style and expression.
6. To name studies suitable for special purposes.
7. To mark the fingering of a given passage.

Viva-voce.

8. To answer questions on position of the hands.
9. To answer questions on terms and signs relating to tempo, expression, and phrasing.
10. To answer questions on the rendering of ornaments.
11. To answer questions on the proper method of practising the various technical departments, such as scales, arpeggios, &c.
12. To detect inaccuracies in the rendering of a composition well known to the Candidate.

---

13. To perform a piece of moderate length chosen by the Candidate and guaranteed to have been learnt without assistance. This piece must be the work of a well-known standard composer.
14. To read a simple piece at sight.

III. ORGAN.

Each Candidate will be required—

1. To play one or more pieces, selected by the Examiners, from the published list.
2. To play a piece, selected by the Candidate, either from the published list or otherwise.
3. To read at sight.
4. To harmonize a given melody on the instrument, and to play from a figured bass; also to play from four-part vocal score. To extemporize, to modulate, and to transpose.

Paper Work.

5. To answer questions on the grammar of music.
6. To harmonize a given figured bass in four parts.
7. To answer questions on the construction and treatment of the organ.

A Candidate has the option to undergo an examination in choir training.

IV. STRING INSTRUMENTS.

Violin, Viola, Violoncello, Double Bass.

Each Candidate will be required—

1. To play one or more pieces, selected by the Examiners, from the published list.
2. To play a piece, selected by the Candidate, either from the published list or otherwise.
3. To transpose.
4. To read at sight.

Paper Work.

5. To form modulations upon given examples.
6. To construct an accompaniment for a second instrument to a given melody.
7. To answer questions on the grammar of music.
8. To harmonize a given figured bass in four parts.
9. To answer questions on the treatment of the instrument.
10. To answer questions on the technique of the instrument.

V. HARP.

Each Candidate will be required—

1. To play one or more pieces, selected by the Examiners, from the published list.
2. To play a piece, selected by the Candidate, either from the published list or otherwise.
3. To read at sight.
4. To extemporise, to modulate, and to transpose.

Paper Work.

5. To answer questions on the grammar of music.
6. To harmonize a given figured bass in four parts.
7. To answer questions on the distinguishing characteristics of the Harp as a musical instrument.
8. To mark the fingering of a given passage.
9. To write an arpeggio accompaniment over a figured bass to suit a given melody.

VI. WIND INSTRUMENTS.

Each Candidate will be required—

1. To play one or more pieces, selected by the Examiners, from the published list.
2. To play a piece, selected by the Candidate, either from the published list or otherwise.
3. To read at sight.
4. To transpose.

Paper Work.

5. To answer questions on the grammar of music.
6. To harmonize a given figured bass in four parts.

VII. PUBLIC SINGING.

Each Candidate will be required—

1. To sing one or more pieces, selected by the Examiners, from the published list.
2. To sing a piece, selected by the Candidate, either from the published list or otherwise.
3. To read at sight.
4. To sing from memory.
5. To play on the pianoforte an accompaniment or an easy piece of music selected by the Candidate.

Paper Work.

6. To answer questions on the grammar of music.
7. To harmonize a given figured bass in four parts.

VIII. TEACHING SINGING.

Each Candidate will be required—

1. To answer questions in writing or *viva voce* on the physiology of the voice; and on the method of teaching singing.
2. To answer questions on the grammar of music.
3. To harmonize a given figured bass in four parts.
4. To undergo tests for accuracy of ear.
5. To accompany on the pianoforte, and to transpose.

IX. THEORY OF MUSIC.

Each Candidate will be required—

1. To pass an examination in
   - (*a.*) Harmony.
   - (*b.*) Counterpiont, canon, and fugue.
   - (*c.*) Instrumentation.
   - (*d.*) Treatment of voices.
   - (*e.*) Form

X. COMPOSITION.

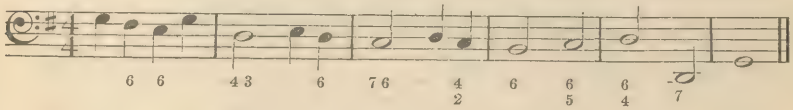
Each Candidate will be required—

To send in compositions of different classes and characters, including orchestral and choral works, one week before the date of the Examination, also, when at the College, to work a paper set by the Examiners to show his or her proficiency in the technique of the art.

SPECIMEN EXAMINATION PAPER

REFERRED TO ON PAGE. 29.

All Candidates will be required to harmonize a similar figured bass to the following in four parts, in open Score, with the Tenor in C Clef.



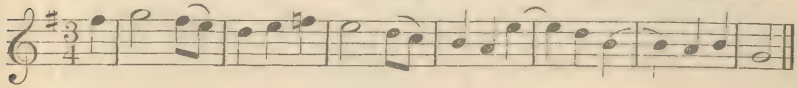
OPTIONAL PAPERS.

HARMONY.

Candidates wishing to have their Certificate endorsed as having a competent knowledge of Harmony, must work a similar Paper to the following.

Give examples of the following Chords, preparing and resolving them when necessary:—

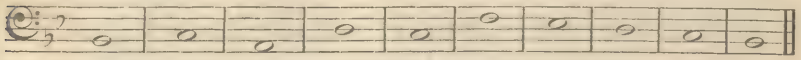
1. Inversions of Dominant 7th in A Minor.
2. Supertonic 9th in G Major.
3. Various suspensions formed on the Common Chord.
4. Augmented 6th—three forms—naming each.
5. Write an Arpeggio.
6. Give examples of various Unessential Notes.
7. Modulate from A Minor through C Major to G Major.
8. Harmonize the following melody in four or five parts at pleasure.



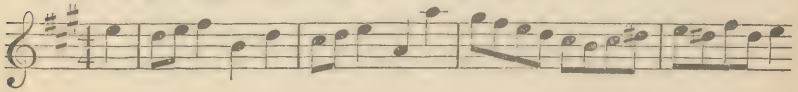
COUNTERPOINT.

Candidates wishing to have their Certificate endorsed as having a competent knowledge of Counterpoint, must work a similar Paper to the following.

1. Write Florid Counterpoint (in as many parts as you please) to this Canto Fermo.



2. Write a Fugal exposition on this subject.



FORMS.

(1.)

FORM OF ANNUAL SUBSCRIPTION.

I....., *of*....., *in the county of*....., *undertake to subscribe*..... *pounds a year to the Royal College of Music, to be applied by the Council to such purposes for the benefit of the College as they may think fit.*

(2.)

FORM OF DONATION.

I....., *of*....., *in the county of*....., *give*..... *pounds to the Royal College of Music as a donation, to be applied by the Council to such purposes for the benefit of the College as they may think fit.*

(3.)

DEED OF FOUNDATION OF OPEN SCHOLARSHIP.

To all to whom these presents may come, I....., *of*....., *in the county of*....., *send greeting.*

Whereas I have paid the sum of..... *to the Royal College of Music, now I hereby declare that I have paid the said sum for the purpose of founding a Scholarship at the said College, to be called the*..... *Scholarship.*

The Scholarship is intended to be open to all persons [*being subjects of Her Majesty*] *or* [*being subjects of Her Majesty or not*] *to be held by each Scholar for such time as may be provided by the rules of the College.*

The Scholarship is to be obtainable only by open competition according to the rules of the College for the time being in force relating to open Scholarships.

The scholar during the time of his holding the Scholarship is to be entitled to education [and maintenance] during the collegiate year.

(4.)

DEED OF FOUNDATION OF LOCAL (CLOSE) SCHOLARSHIP.

To all to whom these presents may come, I ..... of ....., in the county of ..... send greeting.

Whereas I have paid the sum of ..... to the Royal College of Music, now I hereby declare that I have paid the said sum for the purpose of founding a local Scholarship at the said College, to be called the ..... Scholarship.

The Scholarship is intended to be for the benefit of persons who are qualified in some one of the following ways :—

(1) *Who were born in .....; or*

(2) *Who were resident in ....., during the five years immediately preceding the Preliminary Examination;*

(3) *Who are children of parents one or both of whom have resided in ..... during the five years immediately preceding the Preliminary Examination;*

and to be held by each scholar for such time as may be provided by the rules of the College.

The Scholarship is obtainable only by competition amongst such qualified persons according to the rules of the College for the time being in force relating to local Scholarships.

The scholar during the time of his holding the Scholarship, is to be entitled to education [and maintenance] during the collegiate year.

If on the occasion of any vacancy in the above Scholarship, no one of the candidates is found by the Examiners to display such excellence as to entitle him to a Scholarship, the College may declare the Scholarship for that vacancy to be an open Scholarship, and may deal with the same accordingly.

(5.)

FORM OF FOUNDATION OF EXHIBITION.

I give .....*pounds to the Royal College of Music, on condition that they found an Exhibition, to be called the* .....*Exhibition, and for the purposes of such Exhibition they shall apply annually the sum of* ..... *being an amount equal to the income of the sum so given at three per cent.* .....

[*towards the expense of educating or maintaining a Pupil to be selected by the Board of Professors, provided that the same Pupil shall not be entitled to hold such Exhibition for more than* .....*years*] ; *or*

[*for the purpose of buying books or other prizes to be distributed amongst the most deserving Pupils of the College in such manner as the Council of the College may direct*] ; *or*

[*for such purpose for the benefit of the Pupils of the College as the Council may direct*].

(6.)

FORM OF BEQUEST TO THE ROYAL COLLEGE OF MUSIC.

I bequeath to the Royal College of Music, to be paid free of legacy duty out of such part of my personal estate as is by law applicable to charitable purposes, and in priority to other payments thereout, the sum of .....*pounds, to be applied by the Council of the said College to the purposes thereof, in such manner as the Council may determine.*

Note.—These forms are intended as suggestions only, and are not meant to restrict the intentions of the donors.

This Prospectus is subject to alteration from time to time with the exception that the rights of existing holders of Scholarships and Exhibitions will be preserved.

By Order of the Council,

CHARLES MORLEY,

March, 1893. *Hon. Secretary.*

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